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ACCOMPANIED BY

STUDIES OF DETAIL FROM EACH SUBJECT, AND DESCRIPTIVE NOTES

BY

J. FOORD

The Plates have been prepared with great care, and Printed by a Process giving the Best possible Facsimile of the Original Drawings in Water Colour, which they closely resemble.

PREFACE.

ALTHOUGH in these drawings of flower-form I have endeavoured to keep rigidly to botanical accuracy and a purely naturalistic line, the subjects are not selected or treated from a botanist's or horticulturist's standpoint, but simply from the artist's point of view. In no case have exceptionally fine or correct "gardener's specimens" been chosen; and in some, irregularities and defects, which might have caused their rejection by them, have been retained as characteristics of the flower. In a truthful rendering of a plant, it seems that such incidental irregularities as are common to it should neither be unduly emphasized nor altogether ignored.

While fully realizing the necessity of structural accuracy, I have felt that the natural grace, delicacy, and charm of a flower are also botanical facts, of equal importance with

DECORATIVE FLOWER STUDIES.

the number of its petals, or the order of the leaves upon its stem ; and that in these, in its habit of growth, in the heavy perpendicular droop of one, or the severely upright lines, or swaying curves of another, its real essential character is found. And these qualities, while most strikingly evident in the general effect of the whole, are often only slightly marked in a separate part or spray. But it is only by striving to reproduce this essential character that we may hope not merely simply to come nearer to nature, but also to reach a higher artistic standard.

The necessity of supplying full details of all parts of the plant, to fill the purpose for which these drawings are principally intended, *i.e.*, as practical working studies for artists and designers, has, unfortunately, in many cases prevented the decorative treatment being the first consideration. To fill shortcomings, the coloured drawings have been supplemented with sketches of separate parts in various stages, and these again with short explanatory notes. These have no pretension to be botanical descriptions, but simply to give briefly such further particulars as seem likely to help or interest artists or students making use of the drawings : technical botanical terms being as much as is possible avoided. For these particulars I am much indebted to several botanical or horticultural writers, and more especially to the old English herbalists of the sixteenth and seventeenth centuries : particularly to John Gerarde, who wrote, not perhaps as scientifically as many modern authors, but so quaintly and lovingly, and with such real personal knowledge, that even the most unlearned lover of flowers may read, and understand, and enjoy.

Extract from an Article by Mr. Lewis F. Day in the “ART JOURNAL.”

“‘DECORATIVE FLOWER STUDIES’ go very far indeed towards satisfying at once the decorator, designer, or student who wants trustworthy data upon which to found his work, and the lover of nature who delights to see deft and delicate rendering of the thing he knows.

“The author is duly regardful of the designer’s wants, and supplements the coloured pages by outline drawings of details likely to be of use to him. No one will find in them, of course, quite all he wants—nothing but his own studies will ever give him that—but he will find flowers in various stages of growth ; in bud, in full bloom, over-blown, and in seed ; and often various views of these, as well as diagrams of the parts of the flower, and sections. He will find depicted even the successive stages of the bud, or of the fruit, as the case may be, together with much diagrammatic information, as the branching of a stem, the articulation of its joints, the attachment of the leaf to it, and the way it ends.

“The author’s drawing is always delicate, her treatment of the flower is tasteful, and she preserves the refinement of natural form. In colour she is content with a few flat tints, but the drawing, firm and sure if at times a trifle too thin in line, is instinct with life. Her convention, in so far as her art is conventional, is not uninfluenced by French and Japanese draughtsmanship—but it is distinctly her own. She is least successful in big, bold flower forms, such as the Oriental Poppy and the Parrot Tulip ; in the Peony she is happier, because of the crumpled petals about its heart. The confusion of clustered flowers, as in the Bugloss, Gorse, Laburnum, and the like, gives her no trouble,

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Specimen of Detail.

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[P.T.O.]

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FORMAL GARDENS

IN

ENGLAND AND SCOTLAND

AN HISTORICAL NOTE.



THE History of the Formal Garden in England is one of continuous and gradual growth, from the earliest mediæval period to the close of the seventeenth century, and in this "Note" an endeavour is made to trace, as briefly as may be, the story of its origin and development. Those who desire fuller information should consult "The Praise of Gardens," by A. Forbes Sieveking; "Garden Craft Old and New," by John D. Sedding; "The Formal Garden in England," by Reginald Blomfield, M.A., and F. Inigo Thomas; "A History of Gardening in England," by the Hon. Alicia Amherst; and some of the early writers on the subject, of which a very complete list will be found in the last mentioned.

Of the garden in the Middle Ages there are no examples extant, but, fortunately, illuminated manuscripts and paintings of the period give us some impression of their arrangement. The garden was in those days regarded chiefly as a place wherein to grow herbs, vegetables and plants for medicinal purposes; few feudal castles had within their precincts sufficient space for pleasure gardens, and indeed a garden for pleasure was quite a secondary consideration.

There was sometimes a small "ladies" garden, usually consisting of a square enclosure surrounded by high walls or thick hedges, and opening directly off the buildings. This quaint plot was in the first instance designed as a place of rest, away from the troubles and cares of the world without, and was often surrounded by a bank of earth turfed to form a comfortable seat, or used as a flower-bed, the front built up of brick or stone, with here and there a raised mound, which developing later into the "Mount" became an important feature in garden design. Such a garden would also contain its arbour in some sheltered position, carefully screened from curious eyes, with perhaps a fountain and certainly a cistern or wells for watering.

In the early part of the Norman Dynasty gardens were practically what we now call orchards, although few fruit trees were known in England at this period. But near the castles and monasteries a small enclosure surrounded by lofty walls was reserved for the ladies, or for the Abbot, and this was filled with roses or other fragrant plants. An interesting garden of the late fifteenth century, shown in the Flemish manuscript of the "Roman de la Rose," is divided into several enclosures, bounded either by stone embattled walls or by a fence of light trellis-work. In the centre of one of these enclosures is a fountain of elaborate design, from which the water runs into a small canal circulating through the garden.

A garden was an important adjunct to every monastery, and often, as in the case of Canterbury, attained to considerable dimensions. The art of horticulture was indeed principally practised amongst the monastic orders, whose travelled brethren introduced many foreign plants into this country. As vegetables formed the principal daily food of the inmates, the greater portion of the garden was devoted to their cultivation. There would also be some acres of orchard or "Pomerium," a vineyard and a herb garden, wherein were grown the herbs used as medicines.

FORMAL GARDENS IN

Alexander Necham, Abbot of Cirencester and the foster-brother of Richard Cœur de Lion, was the earliest Englishman to write on gardens.¹ He was born at St. Albans in 1157, and died near Worcester in 1217. His account of the herbs, fruit and flowers to be found in a garden of his day is interesting, and gives a good idea of what was considered necessary for the support of a monastic establishment of the time. Another interesting description of a monastic garden is that of the Abbey of Clairvaux, written by a contemporary of St. Bernard (1091-1153), who says: "If thou desire to know the situation of Clairvaux, let those writings be to thee as a mirror. . . . Then the back part of the abbey terminates in a broad plain, no small portion of which a wall occupies, which surrounds the abbey with its extended circuit. Within the enclosure of this wall many and various trees prolific in various fruits constitute an orchard resembling a wood, which, being near the cell of the sick, lightens the infirmities of the brethren with no moderate solace, while it affords a spacious walking place to those who walk and a sweet place for reclining to those who are overheated. . . . Where the orchard terminates, the garden begins, distributed into separate plots, or rather, divided by intersecting rivulets; for though the water appears stagnant, it flows nevertheless with a slow gliding. . . . This water serves the double duty of supporting the fish and watering the vegetables."

In the troublous period which succeeded the Norman Conquest, the quiet pleasures of a garden could not be enjoyed. For the better security of life and property it was necessary to choose positions as inaccessible as possible for castle sites, in direct contrast to the course followed by the monastic orders, who as a rule chose to place their monasteries in some fertile valley, giving shelter for their orchards, gardens and vineyards.

Of the gardens surrounding the Royal Palaces the most prominent was that of Woodstock, where Henry III. carried out many improvements for his Queen. Here was the famous labyrinth which concealed Fair Rosamund's Bower. The labyrinth was an invention of very early times, and, from being merely a winding path cut in the ground, developed into the maze which formed such a feature of the seventeenth-century garden. There were also Royal gardens at Windsor, Westminster, Charing and the Tower, and others of importance belonging to the nobility, and surrounding their houses in the neighbourhood of London.

During the fourteenth and fifteenth centuries more peaceable times permitted an advance in the art of horticulture. A class of smaller landowners was growing up, who, gradually throwing off allegiance to their feudal lords, built for themselves small farms and manor-houses, surrounding them with orchards and gardens, and by the end of the fourteenth century almost every small manor and farm had its garden. During the Wars of the Roses the gentle arts received a check which lasted until the restoration of peace in Tudor times.

We now arrive at a time when a great change came over the Domestic Architecture of this country; a time when the castle with its fortified enclosures, built perhaps in some inaccessible ravine or on the summit of some steep hill, was succeeded by the more comfortable manor-house, surrounded by a moat, and usually situate on a site much more adapted to the development of gardens. In many cases, as, for example, at Broughton Castle, the moat enclosed an area sufficient for the formation of a very fairly sized garden, which would be devoted to the cultivation of flowers and other purposes of pleasure, whilst the orchards or vineyards would be just without the moat. The increasing sense of security diminished the necessity for keeping all property within the protecting lines of a moat, and the space beyond, thus gained for the pleasure grounds, afforded greater scope for play of fancy in garden design.

One of the first innovations was the garden bed, enclosed by a low railing of trellis-work, or raised a little from the ground with a low wall of brick or stone. Another important feature introduced at this period was topiary work, which had been used in Roman gardens. This soon found much favour in this country, and whilst confined to its simpler forms added much to the quaint aspect of a garden. To this period also is ascribed the introduction of the mount in England, though one can readily believe that it is of greater antiquity; it is a feature that came into very common use, and is thus recommended by Bacon in his essay: "I would also

¹ See "The Praise of Gardens," by A. Forbes Sieveking.

in the very middle a fair Mount, with three Ascents and Alleys, enough for four to walk abreast, which I would have to be perfect circles, without any Bulwarks or Imbossments, and the whole Mount to be thirty foot high, and some fine Banquetting House with some chimneys neatly cast and without too much glass."

The mount was, no doubt, originally contrived to enable persons in the garden to look over the enclosing wall, and would serve both as a place from which to enjoy the view and as a point of outlook in case of attack. In early days the mounts were constructed of wood or stone, and were curiously adorned within and without, whilst later on they resumed the old Barrow shape, and were made of earth and utilized for the culture of fruit trees. John Leland, in his "Itinerary" (1540), describing Wressel Castle, Yorkshire, says: "Yn the Orchardes were mounts writhen about with degrees, like the turnings in cokil shelles to come to the top without payne." At Rockingham, in Northamptonshire, there still remains a great terraced mound of earth, covered with turf. It is raised against a part of the high wall which surrounds the garden, and behind which the keep formerly stood. From the top of this the eye ranges across the garden with its quaintly cut yew trees, over a magnificent view of the open country beyond.¹ The top of a mount was often surmounted by an arbour or summer-house. The mount at Hampton Court, constructed in 1533 on a brick foundation, was the finest specimen of its day, and the arbour, constructed of wooden pales and trellis-work, was a very elaborate feature. Similar arbours were frequently constructed around three or all sides of the garden, and formed a delightful means of access from one part to another. The arbour or garden-house was often a substantial erection of brick or stone, and frequently built at the corner of a boundary or dividing wall, thus affording a view of more than one part of the gardens.

Another innovation made about the time of Henry VIII. was the "knot" or knotted bed; a bed laid out in a complicated geometrical pattern, the design being formed by borders of brick, tile or box, and sometimes later these knots were filled in with coloured earth; an objectionable practice which was treated with much well-deserved contumely. In the destruction of the many monasteries at the Reformation, great havoc was made of the best of old English gardens, and often nothing now remains beyond an occasional fish-pond or the walls of a vineyard or orchard to show us their former extent and beauty.

The Privy Purse expenses of Henry VIII., of which there are many extracts in Mr. Ernest Law's "History of Hampton Court Palace," give us a good deal of information with regard to his gardening operations there. The land which Wolsey covered with the buildings, gardens and park, amounted to about two thousand acres. The old Manor House stood at the south-west corner of this area, and around it the Cardinal laid out his gardens and orchards. In 1529 occurred the Cardinal's disgrace, and Henry entered into the possession of the Palace. The gardens were soon after enlarged and divided by brick walls, a new orchard was laid out, and a flower-garden provided for the Queen's pleasure. What a truly delightful picture must these gardens have formed with their little walks and parterres, sheltered alleys, arbours and banqueting houses! The largest plot was called the King's New Garden, and occupied the space now known as the Privy Garden. Here there were gay parterres with gravel paths and little raised mounds with sun-dials on them. There was also the Pond Garden, which is still to be seen, and which, though much altered, yet retains something of its Tudor aspect, and another, known as "the little garden," which may perhaps be identified with the enclosed space at the side of the Pond Garden. Studded about in various parts of the gardens and orchards were heraldic beasts on pedestals, holding vanes or shields bearing the King's arms and badges, also many brass sun-dials.

Another famous garden was at Nonsuch, near Ewell in Surrey, which was laid out by Henry VIII. towards the end of his reign. Hentzner, who made a journey into England in 1598, says of Nonsuch: "In the pleasure and artificial gardens are many columns and pyramids of marble, two fountains that spout water one round the other like a pyramid, upon which are perched small birds that stream water out of their bills. In the grove

¹ "History of Gardening in England," by the Hon. Alicia Amherst.

of Diana is a very agreeable fountain with Actæon turned into a stag, as he was sprinkled by the goddess and her nymphs, with inscriptions. There is, besides, another pyramid of marble full of concealed pipes, which spirt upon all who come within their reach."

This garden was, perhaps, much in its original state at the time of the Parliamentary Survey in 1650, when it is thus described: "It was cut out and divided into several allies, quarters and rounds, set about with thorn hedges; on the north side was a kitchen-garden very commodious, and surrounded with a brick wall of fourteen feet high. On the west was a wilderness severed from the little park by a lodge, the whole containing ten acres. In the privy garden were pyramids, fountains, and basons of marble, one of which is set round with six lilack trees, which trees bear no fruite but only a very pleasaunte flower. . . Before the Palace was a neate and handsome bowling green surrounded with a balustrade of freestone."

Theobalds was another famous garden of this period, and the following description is from the same Survey: "In the Greate Garden are nine large compleate squares or knotts lying upon a levell in ye middle of ye said Garden, whereof one is sett forth with box borders in ye likeness of ye Kinges armes, one other plott is planted with choice flowers; the other 7 knotts are all grass knotts handsomely turfed in the intervalls or little walkes . . . a quicksett hedge of white Thorne and Privett cut into a handsome fashion at every angle, a faire cherrie tree and a Ciprus in the middle of the knotts—also a marble fountaine."

The growing popularity of the game of bowls, and a greater appreciation of the delights of a garden induced by the writings of such men as Bacon, did much to further garden designing. Although the game was undoubtedly played in much earlier periods, it was never encouraged, and was often subject to severe legislation. In 1541 it was enacted that no one could at any time "play at any bowle or bowles in open place out of his garden or orchard"; whilst a licence might be granted to anyone worth over £100 per annum to play privately in his own domain. As the game became more popular among the country gentry, bowling lawns, with large expanses of level turf, were formed.

The Elizabethan was a golden era in the history of domestic architecture, and in that also of garden designing. All through her reign her courtiers were vying with each other in the erection of splendid palaces. Hardwicke, Hatfield, Kirby, Longleat, and many others belong to this period, and all had most stately garden surroundings. Nor was the art of garden design confined to the larger houses, for even the smaller manor-houses had their parterres, forecourts and bowling greens. The Elizabethan garden was a combination of much of what was best in the older English garden, combined with the new ideas from Italy, France and Holland, which dominated the architecture of the period, much as they affected our literature. In designing a garden, it was fortunately not so easy as in the case of a building to borrow a complete scheme from one country and reproduce it in another, and it is this which accounts for the many essential differences between the Italian and the English gardens. In the Italian there is always a lack of grass-work, which forms so important a feature in our own, and even if we are bound to admit the foreign influence, it is not too much to claim for our gardens an individuality which certainly belongs to the houses they surrounded, and they obviously played an important part in the general harmony of the design. Thus the primitive mediæval garden gradually developed into the more elaborate and stately garden of the Renaissance.

The plan, subject to much variety in the treatment of detail, was usually drawn up somewhat on similar lines to that of Montacute,¹ having a walled-in forecourt in front of the house, and in the forecourt would be an entrance gate opposite the main entrance to the building, the wings of which gave the leading lines to the design. There was usually in the forecourt a small lawn, a fountain or a pond. Before arriving at this forecourt there was in many cases a sort of ante-court, which seems to have been designed more for the sake of dignity than for its utility. It was not the custom for guests to alight at the front entrance of the house, and

¹ See Plate I. The original forecourt walls here were formerly extended past the Pavilions into the Park beyond, but this was an unusual arrangement.

in these cases they had to traverse at least one court on their arrival. On one side of the forecourt lay the base or bass court, surrounded by the kitchens, stables and other buildings which it was intended to serve, and in it was hidden away all the untidiness associated with its uses, while on the other side were situated the more ornamental pleasure grounds and parterres, with probably one small enclosed garden known as "my lady's" garden, a survival from the Middle Ages.

Overlooking the garden, and generally next to the house, would be the terrace, usually some twenty to thirty feet wide, as at Bramshill and Bradford-on-Avon, and of considerable length, with perhaps an arbour at either end. The terrace would be protected by a balustrade either of detached balusters or of a design pierced in stone, and from it flights of steps would lead to the broad sanded walks dividing the parterre into several subdivisions, which were again divided by narrow paths into smaller designs.

The general shape of such a garden would be square, a shape which would commend itself to the taste of the Elizabethan and Jacobean times as being that adopted in classic ages, for the antique garden was designed in a square with enclosures of trellis-work, espaliers and clipped box hedges, regularly ornamented with statuary, fountains and vases. The square shape was common to the Italian and French gardens also. Bacon, in his essay, says: "The garden is best to be square, encompassed on all the four sides, with a Stately Arched Hedge: the Arches to be upon Pillars of Carpenters work some ten foot high, and six foot broad, and the Spaces between of the same Dimension with the breadth of the Arch. Over the Arches let there be an Entire Hedge, of some four foot high, framed also upon Carpenters work, and upon the upper Hedge, over every Arch, a little Turret with a Belly, enough to receive a Cage of Birds, and over every space between the Arches some other little Figure, with broad plates of round Coloured Glass, gilt, for the sun to play upon."¹

Bacon also recommends the construction of alleys at the sides of the garden, excepting those sides which command a view over the surrounding country. He goes on to say: "For the ordering of the ground within the great hedge, I leave it to Variety of Device. Advising nevertheless, that whatsoever form you cast it into, first it be not too busie or full of Work; wherein I for my part do not like Images cut out in Juniper or other garden-stuff, they are for Children. Little low Hedges, round like welts, with some pretty Pyramids, I like well; and in some places Fair Columns upon frames of Carpenters Work. I would also have the Alleys spacious and fair." He approves of fountains, but not of pools; these, he says, "mar all, and make the Garden unwholesome and full of Flies and Frogs." This essay of Bacon's is an attempt to improve the national taste, and should be studied as such. It must not be taken as an exact picture of the formal gardens of his day, but this does not lessen its value as explaining the general motives of formal gardening at that time.

The mount was not always a raised detached mound, but often took the form of a long bank raised against an outer wall. Fountains and ponds were introduced into the Elizabethan gardens, and made very decorative features. They were frequently used for practical joking, where the water from the fountains being made to play upon unsuspecting visitors caused much merriment. Hentzner, in his description of the gardens at Whitehall, says: "In the garden adjoining to this palace, there is a jet d'eau, with a sun-dial which, while strangers are looking at, a quantity of water forced by a wheel, which the gardiner turns at a distance, through a number of little pipes plentifully sprinkles those who are standing round."

The design of these gardens usually fell within the province of the architect-builder of the house, and this continued to be the custom until about the middle of the eighteenth century, when the landscape gardener established a new profession.

In the Soane Museum are drawings and designs for houses by John Thorpe, one of the most celebrated architects of his day, and the designer of several noble mansions. One of these drawings shows a design for the laying out of the grounds, with a note to the effect that there is to be "nothing out of square." In these

¹ The essay is quoted at length in "The Praise of Gardens."

early garden plans remarkable simplicity is the most notable and pleasing feature, and though the parterres may be intricate, yet the main lines of the designs are invariably quite simple.

The gardens at Wilton, in Wiltshire, which were laid out by Isaac de Caux, are an interesting study in garden design of this period. The designs were published in a folio volume with descriptions, from which we gather that the garden was 1,000 feet long, by 400 feet broad, and was divided into three parallelograms; the first of these from the house being divided into four parts, each having a fountain in the centre, and being subdivided by grass paths into six smaller divisions. The second parallelogram comprised two groves, rather after the French manner, in which were two statues of white marble, and through these groves ran the River Nadar. At the beginning of the third parallelogram were two ponds, with columns in the middle "casting water all their height which causeth the moveing and turning of two crownes at the top of the same." This third parallelogram consisted of a "Compartement of greene with diverse walks planted with cherrie trees and in the midle is the great oval with the gladiator of brass; the most famous statue of all that antiquitie hath left." Unfortunately nothing now remains of these famous gardens, but here and there a small piece of stonework. The River Nadar still runs through the gardens, though its course has been altered, and it is now spanned by the Palladian bridge designed by Morris.

During the reign of Charles I. no great progress was made in the art of gardening, but during the Commonwealth much was done by both Royalist and Puritan towards the improvement of orchards and market gardens. One Hartlib, who received a pension of £100 a year from Oliver Cromwell, did much to help the advancement of agriculture. The Puritan considered the garden from a more practical point of view—what would pay best to cultivate, and how the fertility of his garden could be improved. Consequently, not many pleasure gardens were laid out, and during the Civil Wars many of the finest then existing were destroyed. Nonsuch and Wimbledon were sold, and the fate of Hampton Court itself hung in the balance, but it was eventually left untouched. It was during this period of unrest in England that Le Nôtre, the greatest of all the Formal or Architectural garden designers, was superintending the execution of his gigantic schemes in garden design at Versailles. He was educated as an architect, and is said to have had his first experience in gardening at Reuil. Later on he designed the gardens at Vaux le Villars, which so pleased the King that he was made Comptroller-General of Buildings and Gardens, and was attached to the brilliant court of Louis XIV. when in the height of its magnificence. It has been said that Le Nôtre visited England, but there does not appear to be sufficient evidence in support of this statement; his influence, however, extended to these shores, and with the Restoration a considerable change came over the designs for the larger English gardens. Charles II. during his sojourn abroad imbibed much of the prevalent taste, and one of his first cares after his accession was the renovation and improvement of his gardens, for which purpose he sent for French gardeners. Of the alterations made by Charles at Hampton Court the most important were the laying out of the Home Park in its present form, the planting of the great avenues of limes with the large semicircular avenue enclosing nine and a half acres, and the digging of the great canal, three quarters of a mile in length. These avenues are probably the earliest instances of the introduction of that French taste, which had so much influence upon the laying out of grounds for those country seats of great noblemen which were erected towards the end of the seventeenth century.

John Rose, reputed to be the best English gardener of his time, was sent by his master, the Earl of Essex, to study under Le Nôtre, and on his return was appointed gardener to Charles II. His pupil and successor was George London. John Evelyn (1620-1706), author of the well-known *Diary and Correspondence*, attained some distinction as a gardener. Besides his great work on "Forest Trees," he intended to write a book on garden design, which unfortunately never got further than a list of the headings to the various chapters. A perusal of these will show to what an advanced state gardening had attained. In Book II. he proposed writing of "knots, parterres, compartments, bordures, and embossments; of walks,

terraces, carpets, and allies; bowling greens, mailles, their materials and proportions; of groves, labyrinths, dadales, cabinets, cradles, pavilions, galleries, close walks and other relievos; of fountains, cascades, rivulets; of rocks, grotts, crypts, mountains, precipices, porticos, ventiducts; of statues, columns, dyalls, perspectives, pots, vases, and other ornaments."

Evelyn assisted in the laying out of several garden schemes, besides the oval garden at his own house at Sayes Court, near Deptford, which was ruined by Peter the Great, who caused himself to be wheeled about the garden in a barrow over borders and through hedges. Evelyn laid out the gardens at Wotton in Surrey, and Albury near Guildford, where he dug a canal and planted a vineyard.

The many engravings extant showing the houses and gardens of this period give also some idea of the extensive avenues which began to be constructed across the country; thus at Badminton, which was probably the greatest scheme of avenues, Kip's view shows a vast scheme stretching over miles of the country-side. From the entrance lodge to the house was an avenue of two and a half miles in length, and on the opposite side of the house three avenues extended to Marshfield, a distance of six miles to the south. At one point in the park no less than twenty-four avenues met, many of them extending for several miles. Magnificent avenues still exist from Castle Ashby in Northamptonshire, and Belton House, Grantham, and much of the grand scheme which surrounded Wrest in Bedfordshire is still to be seen. Kip's views also show fine avenues at Haughton in Nottinghamshire, at Chatsworth in Derbyshire, Grimsthorp in Lincolnshire, and at Ashdown Park, Berkshire, where long drives cut through the plantations round the house still exist.

The planting of single avenues was customary as early as the reign of Queen Elizabeth, when we may suppose some of the old avenues and walks adjoining noblemen's houses were planted. The arrangement of avenues starting from a central point was introduced from France at the time of the Restoration.

The influence of Le Nôtre and his pupils tended to increase the size of English gardens. Two good examples of the French manner in England are those at Chiswick in Middlesex and Melbourne in Derbyshire, where we have alleys cut through the groves, with here and there a "star," that is to say, a series of five or more alleys meeting in a circular grass plot. In "The Retired Gardener"¹ of Messrs. London and Wise are careful instructions for the laying out of these French gardens, and at the end of the second volume is a plan and description of the garden laid out by them for Marshal Tallard at Nottingham.² The use of the French style, however, was limited to large gardens, while those of a lesser size were still laid out much on the old lines, unaffected by foreign influence.

With the accession of William and Mary came further changes in the fashion of gardens, and for a while the Dutch manner was followed. Fountains and waterworks were more largely used, and gave much scope for ingenuity. Extensive alterations to the Royal gardens at Hampton Court were now commenced. Charles II. had laid out the great semicircular avenue of limes there "in pursuance of some great design he had formed in gardening," and in carrying out their magnificent scheme for the improvement of the Royal gardens William and Mary employed George London, who had been a pupil of Rose, head gardener to Charles II. With London was associated Henry Wise, who entered into a limited partnership with him, and worked in conjunction with him in all the improvements that he carried out in the gardens and parks of Hampton Court.

The Diary of Celia Fiennes,³ a lady who was riding through England for her health in the time of William and Mary, affords a very good idea of the number of gardens existing in the country at this period, and gives a vivid impression of the care and intelligent interest then being taken in garden design, and also enables us to realize, in some measure, how much we have lost by the vandalism of a succeeding age, the age of "Capability" Brown, Humphry Repton, and the like. The chief fault to be found with the Dutch style was

¹ A translation from "Le Jardinier Solitaire," a treatise of the Sieur Louis Liger, of Auxerre.

² Reproduced in the Appendix to "The Formal Garden in England," by Reginald Blomfield and F. Inigo Thomas.

³ "Through England on a side-saddle in the time of William and Mary." 1888.

an exaggeration in the old manner of clipping trees. Topiary work in yew and box was carried to an excess which the wits of the succeeding generation treated with well-deserved ridicule. A visit to the gardens at Levens might almost have justified Pope's famous article in the "Guardian," wherein he ridicules the absurdities and excesses of 'verdant sculpture.' In his witty catalogue of 'greens' to be disposed of by an eminent town gardener, amongst other items he notes:

"Adam and Eve in yew; Adam a little shattered by the tree of knowledge in the great storm; Eve and the serpent very flourishing.

"Noah's Ark in holly, the ribs a little damaged for want of water.

"The tower of Babel, not yet finished.

"St. George in Box, his arm scarce long enough, but will be in a condition to stick the dragon by next April."

Following London and Wise as garden designers came Stephen Switzer, the author of "*Ichnographia Rustica*" and other important works on gardening, and later on Bridgeman, who laid out Stowe in Buckinghamshire for Lord Cobham, about 1714. Bridgeman amongst other changes almost discarded topiary work, and, says Horace Walpole, "introduced a little gentle disorder into the plantation of his trees and bushes." What great changes were to result from this "little gentle disorder"! The reaction had now fairly set in. No doubt the formal style was on the decline; moreover, the taste for foreign "specimen" trees and shrubs, that had existed for some time previously, being fostered by the nurserymen gardeners, now came to a head, and some difficulty having arisen in accommodating the old fashions in garden design to the new fashion in "specimen" plants, the solution of the problem seems to have involved the abolition of the old formal garden altogether.

The simplicity of the formal garden was now bitterly attacked by those who declared that it was opposed to Nature, which they proposed not to leave untouched but to "improve." "Nor is there anything more ridiculous and forbidding than a garden which is regular," says Batty Langley, and this was the opinion generally held by garden designers throughout the latter half of the eighteenth century.

Foremost among the leaders of the new style in garden design was William Kent, who laid out the gardens at Esher and Claremont, also those at Carlton House for the Prince of Wales, and others at Rousham in Oxfordshire, and who appears to have been inspired with a desire to produce results that should resemble the compositions of classical landscape-painters. Walpole says, describing his work: "Selecting favourite objects, and veiling deformities by screens of plantations, he realized the compositions of the greatest masters in painting. The living landscape was chastened and polished, not transformed." Walpole considers the first step in the landscape style was taken when the sunken fence or "haha" was introduced, and he certainly touched the keynote, for as soon as walls and enclosures, which are the very essence of formal gardening, are destroyed, any piece of adjoining scenery may be included in the garden, and level lawns bounded by forest trees stretch right up to the windows of the house.

In the early part of his career Kent followed somewhat on the lines laid down by Bridgeman, of whom it has been said: "He enlarged his plans, disdained to make every division tally to its opposite, and though he still adhered much to straight walks with high clipped hedges, they were his only great lines; the rest he diversified by wilderness, and with loose groves of oak, though still within surrounding hedges." As time went on Kent entirely left the formal garden and substituted for it the landscape style. "Nature abhors a straight line," was one of his ruling principles, so he set himself to destroy the grand avenues left by former generations, and to make his paths to wind aimlessly about in all directions, their destination always concealed by an artfully placed clump of bushes. The ornamental sheets of water were either swept away altogether or converted into artificial lakes fed by winding streams, and with miniature waterfalls formed of unnatural rocks. The height of absurdity was attained when he planted dead trees in Kensington Gardens "to give the greater air of truth to the scene."

The most popular of all the landscape gardeners was Lancelot Brown, better known as "Capability" Brown, from a habit he had of expatiating on the "capabilities" of any place he was asked to improve. Born in 1715, he began his career as a kitchen gardener, first at a place near Woodstock and then at Stowe; his first attempt at designing was in 1750, when he designed and executed a lake at Wakefield Lodge for the Duke of Grafton. He was appointed Royal Gardener at Hampton Court, where he planted the celebrated vine in 1769. He soon had an enormous practice, and the old gardens disappeared with alarming rapidity before the ruthless hand of the "omnipotent magician," as Cowper calls him. The formation of artificial lakes was a strong point in his designs, and one on which he prided himself. "Thames! Thames! thou wilt never forgive me!" he was overheard to exclaim when lost in admiration over one of his pet schemes.

It would be barely possible to enumerate all the villas the environs of which he remodelled, and always according to the system upon which he worked with persevering uniformity. His reputation and consequent wealth gave him almost exclusive pretensions. Clumps and belts were multiplied in wearying degree, and abounded in almost every part of the kingdom; every vestige of the formal or the reformed taste was forcibly removed; whatever approached to a right line was held in abhorrence.

Brown died in 1783, and was succeeded by Humphry Repton; fortunately the wholesale destruction of old places was to be checked, for Repton had not sufficient influence to suggest such sweeping alterations as Brown had made. Repton, who was the first to assume the title of "Landscape Gardener," published in 1795 "Sketches and Hints on Landscape Gardening," wherein he lays down the four following guiding rules for the design of a garden. "First, it must display the natural beauties and hide the natural defects of every situation. Secondly, it should give the appearance of extent and freedom, by carefully disguising or hiding the boundary. Thirdly, it must studiously conceal every interference of art, however expensive, by which the scenery is improved; making the whole appear the production of nature only; and fourthly, all objects of mere convenience or comfort, if incapable of being made ornamental, or of becoming proper parts of the general scenery, must be removed or concealed."

Unfortunately, the taste for landscape gardening was not only confined to England, but after the peace in 1762 the "Jardin à l'Anglaise" became the fashion on the Continent, and many fine old gardens in France and elsewhere were destroyed. Even when the landscape gardener undoubtedly held the field in the larger gardens, England was not completely captured, for there are still remains of many an old garden, formed during this period and adhering to the principles of the formal school, which hand down to our own day the best traditions of the seventeenth century.

During the nineteenth century the introduction of many new plants, with improved methods of cultivation, and the more extended use of hothouse and conservatory, have brought about many changes. In the early part of the century landscape gardening was still fashionable, but towards the middle the Italian style came in with the revival of Italian Architecture, and large schemes were designed by Sir Charles Barry, notable examples of whose work are the gardens at Trentham and Shrublands. Illustrations of a number of gardens of this period will be found in a work entitled "Gardens of England," by A. E. Brooke, published in 1858. The practice of bedding out plants was introduced, and instead of the glorious beds of old-fashioned flowers which had been the pride of our gardens for centuries, we were asked to admire a row of blue lobelias in front of another row of scarlet geraniums, whilst the yellow calceolarias made a gorgeous background.

While it is a matter for regret that the development of the Formal Garden should have been interrupted during the many years that landscape gardening held the field, it must be admitted that this was largely owing to the excesses and abuses which had crept in during the early part of the eighteenth century, when the garden designer ceased to regard the garden as a place for rest and pleasant recreation, in which one loved to be surrounded by familiar flowers and shrubs, and looked upon it rather with a view to showing his own

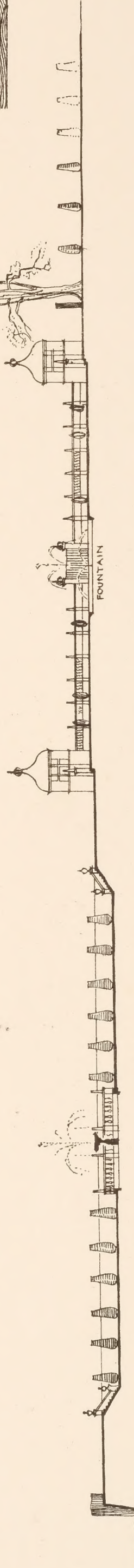
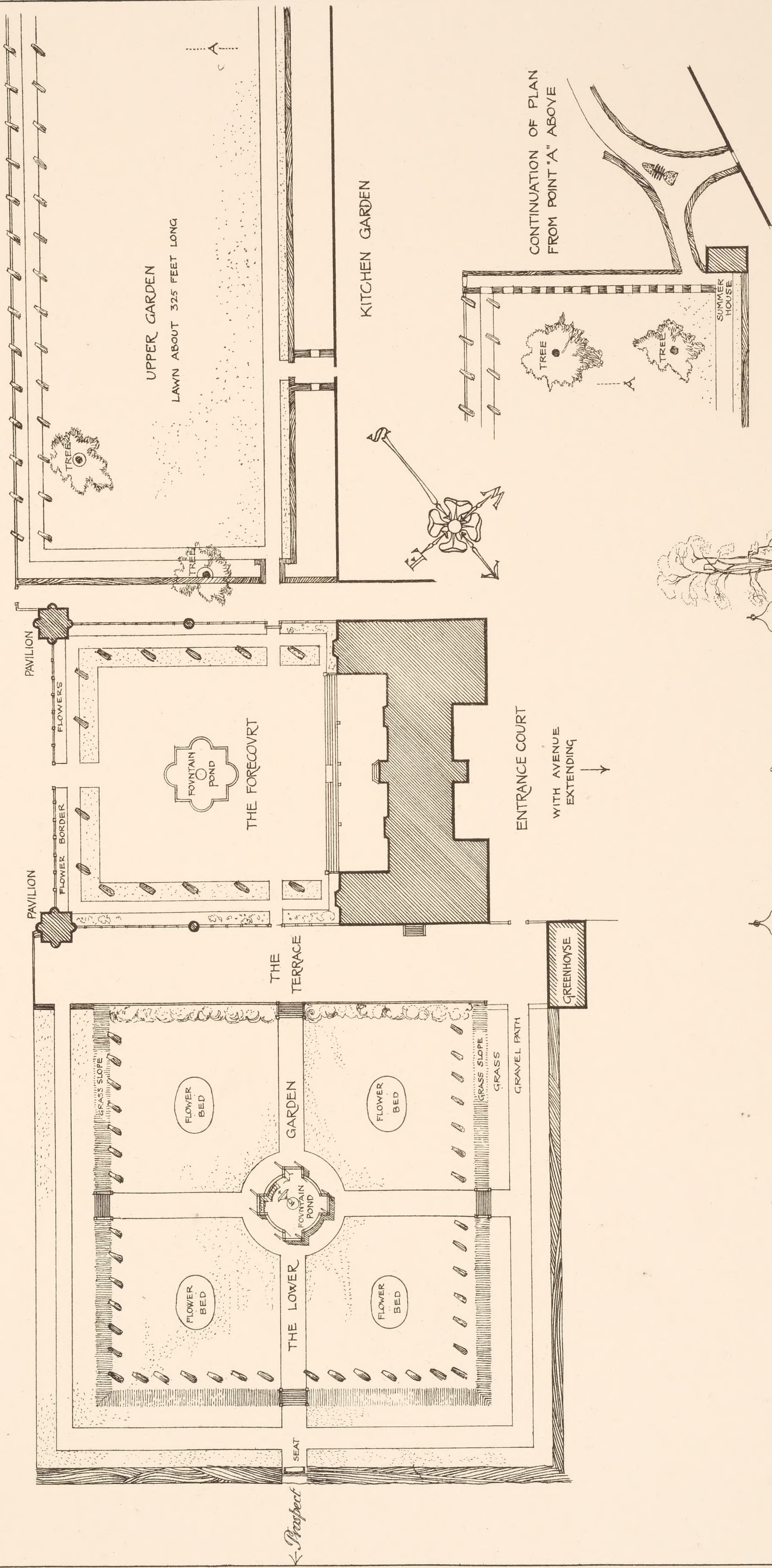
skill in designing elaborate parterres and conventional scrolls, often to be plotted out in coloured sands and box edgings.

Happily during the last few years a revival of the Formal Garden has taken place, and as throughout the Renaissance period architects may be said to have planned the setting out of the gardens surrounding the houses they designed, so it is gratifying to see that those of our own day have awakened to the fact that this work is quite within their province, and that a much more pleasing and harmonious result is likely to be attained when the main lines are laid out by those who have designed and watched the building grow than when left to the practical gardener alone.

In Scotland, gardening like all the other arts was greatly retarded during the fifteenth and sixteenth centuries through the poverty and unrest of the country. Mary and her French courtiers had indeed given an impetus to garden design, but it was not until the seventeenth century that the best gardens were laid out. These could hardly rival the English, on account of the soil and climate of Scotland, but they are often very quaint and picturesque, as, for example, is that at Barncluith in Lanarkshire, laid out in a series of terraces overhanging the River Evan. The scale of these gardens is usually small; gigantic schemes such as were carried out in England having rarely been attempted. Although, of course, there were originally far fewer gardens in Scotland than in the more southern isle, a greater proportion of these seem to have survived, more or less unaltered, to our own times.

MONTACUTE IN SOMERSETSHIRE.

The Park



The Lower Garden

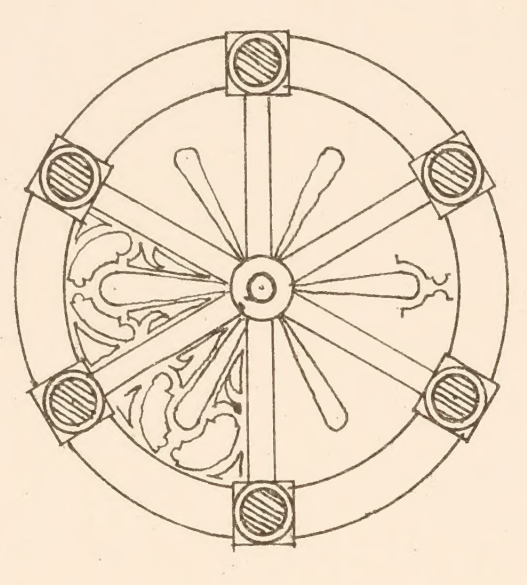
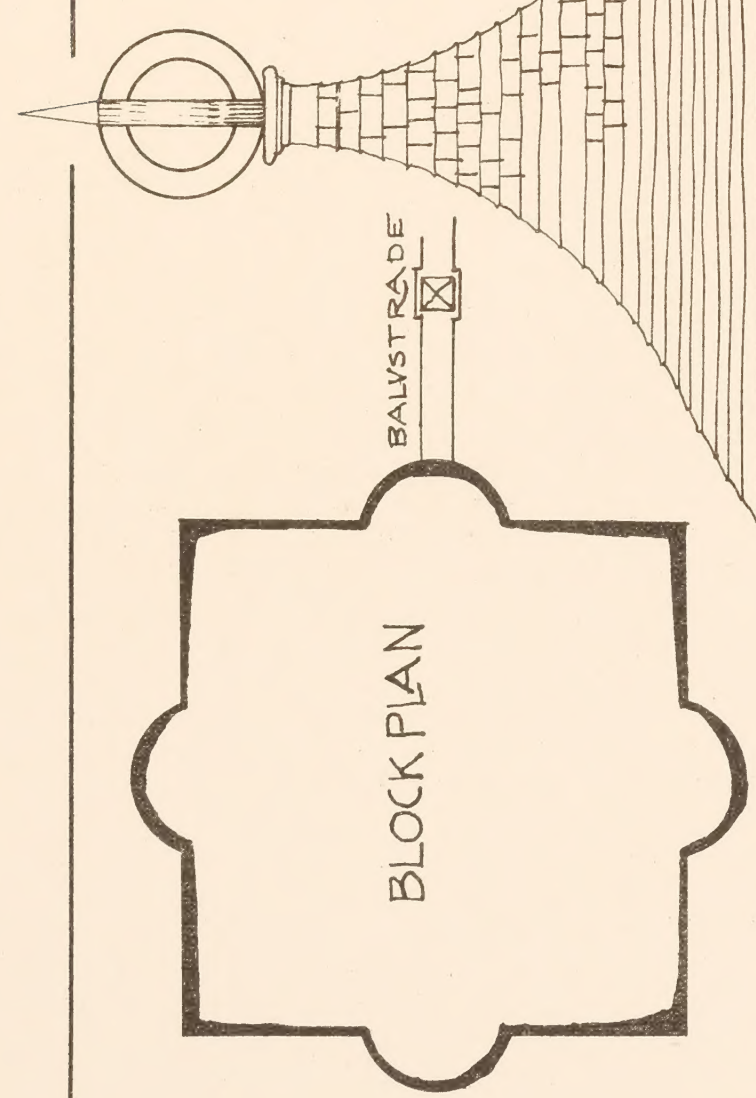
The Forecourt

The Upper Garden

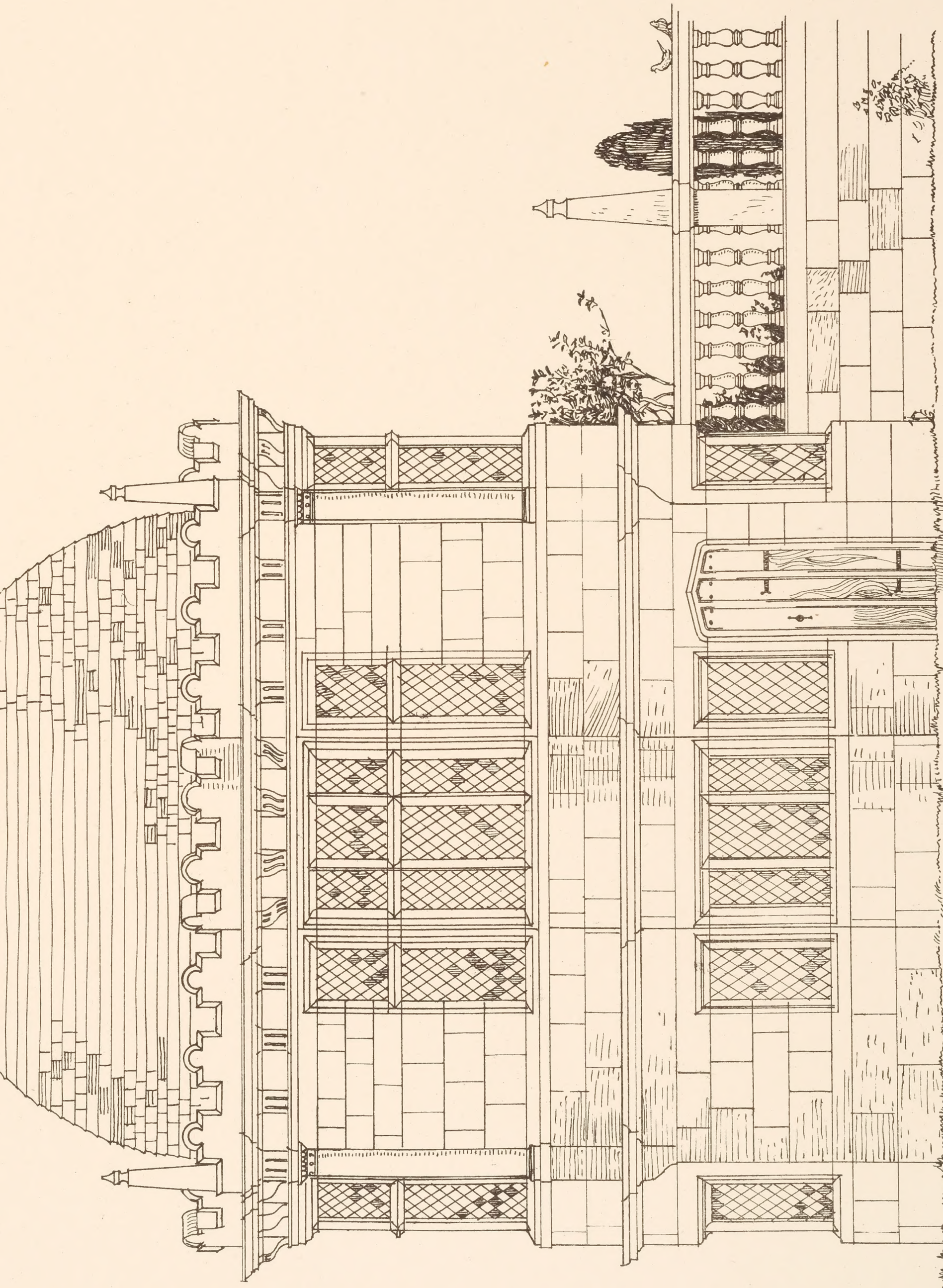
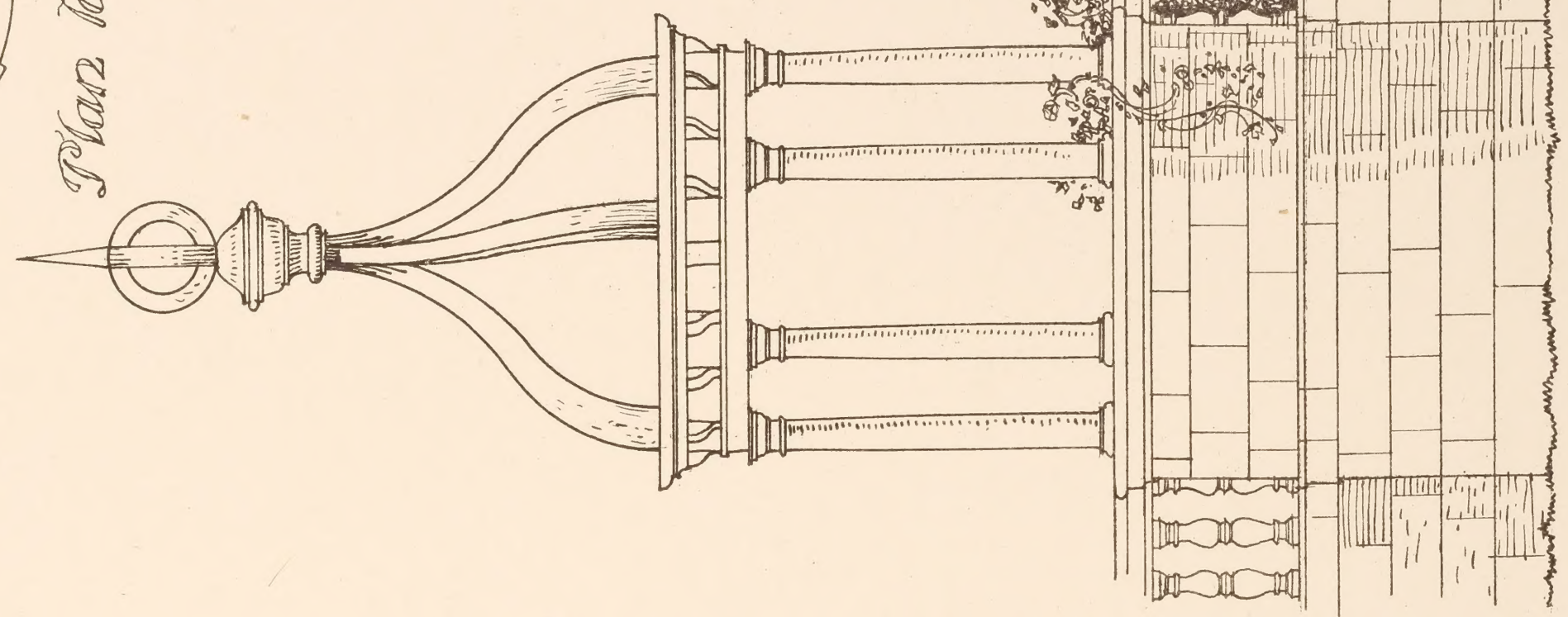
M. INIGO TRIGGS
MENS: MAY 1900

MONTACVTE HOWSE

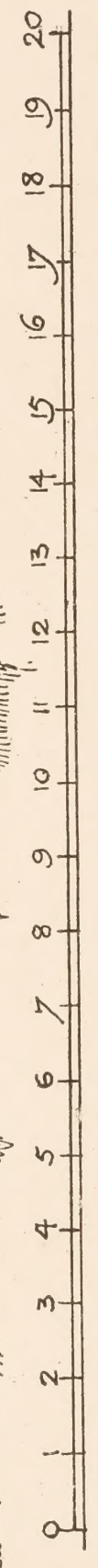
The Garden House and Pavilion



Plan looking up



Scale of Feet

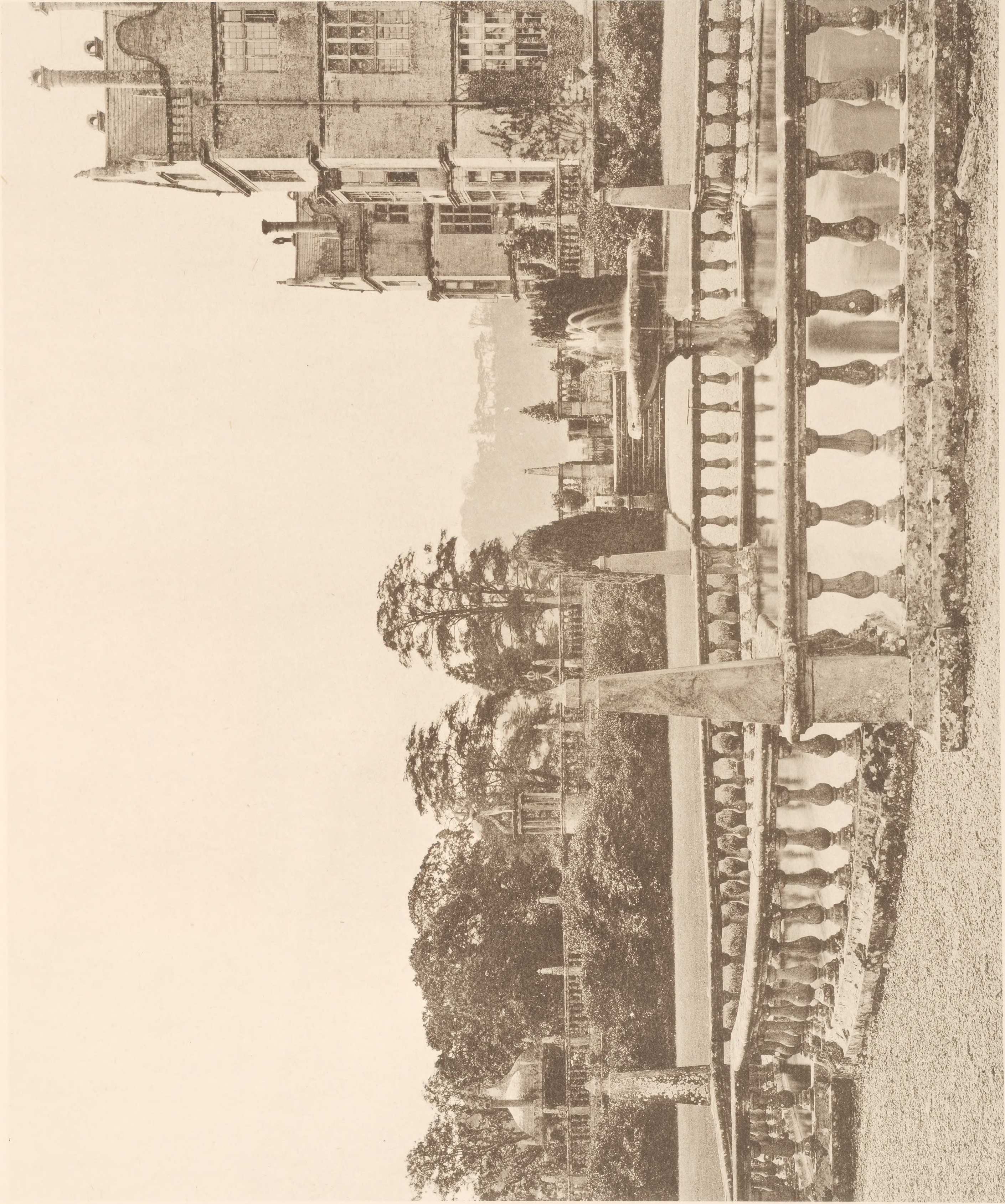


H. INIGO TRIGGS
MONTACVTE 1900



MONTACUTE, SOMERSETSHIRE.

THE GARDEN HOUSE AND PAVILION.

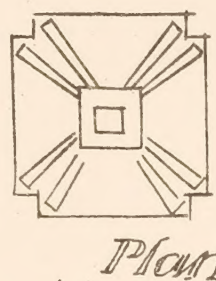


MONTACUTE, SOMERSETSHIRE.

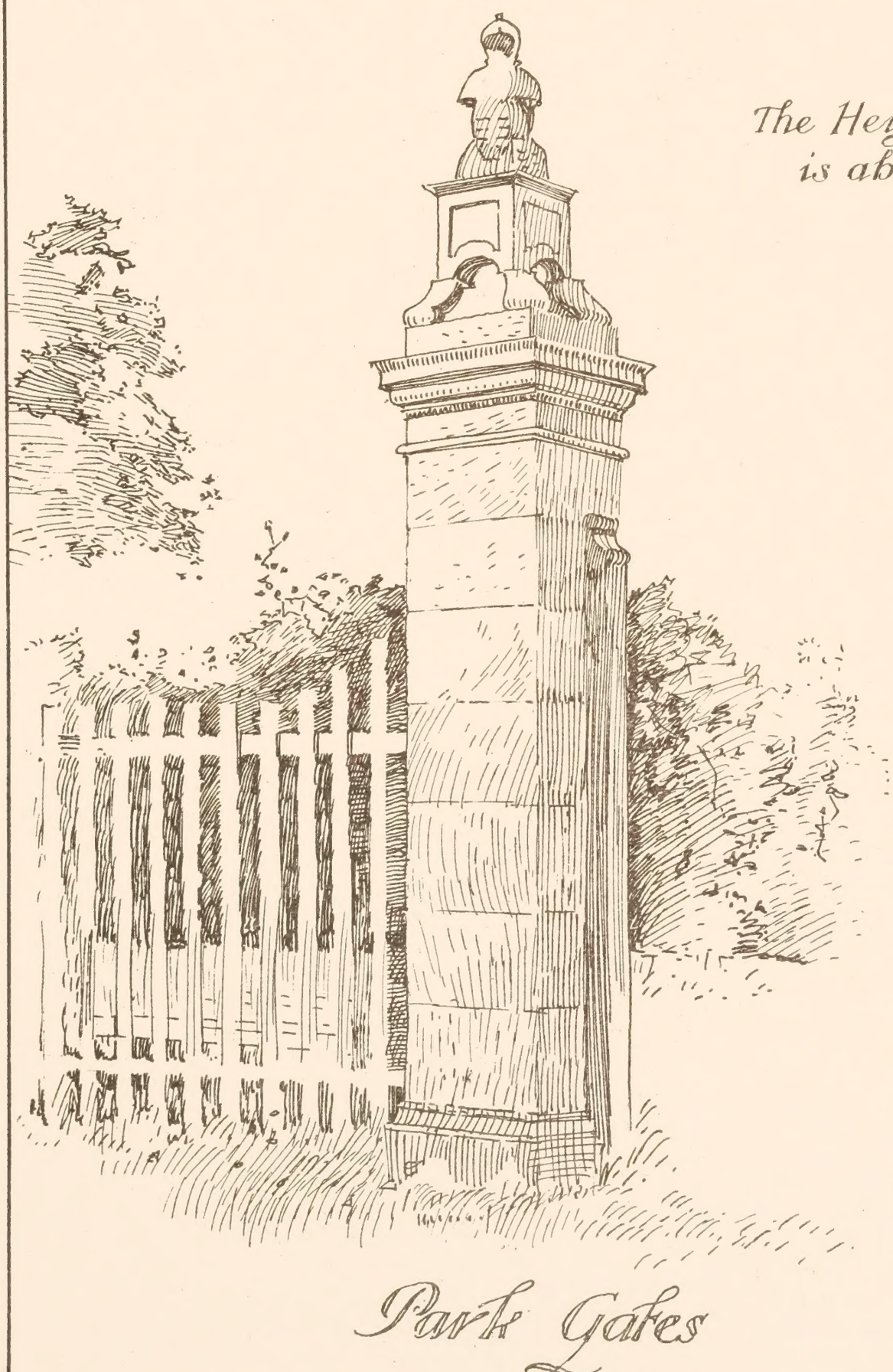
VIEW ACROSS THE POND.

CANONS ASHBY.

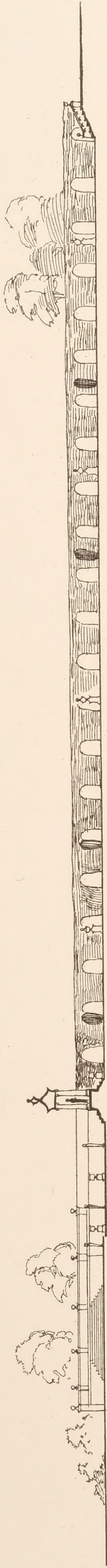
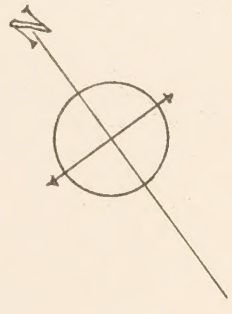
Northamptonshire



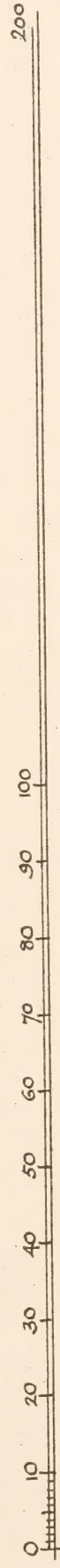
The Height of all the Gatepiers
is about 11 feet to the Cap



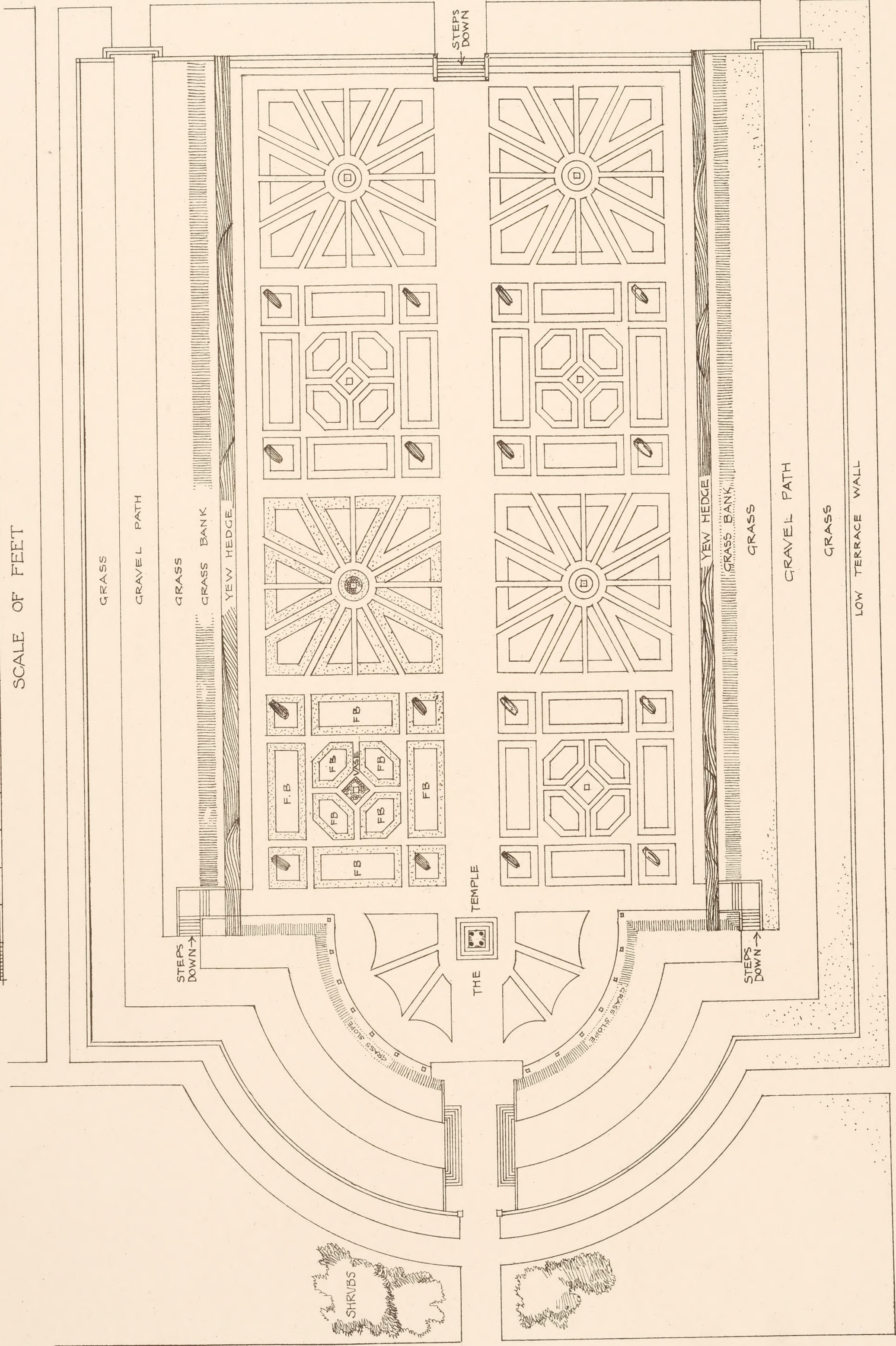
LONGFORD CASTLE



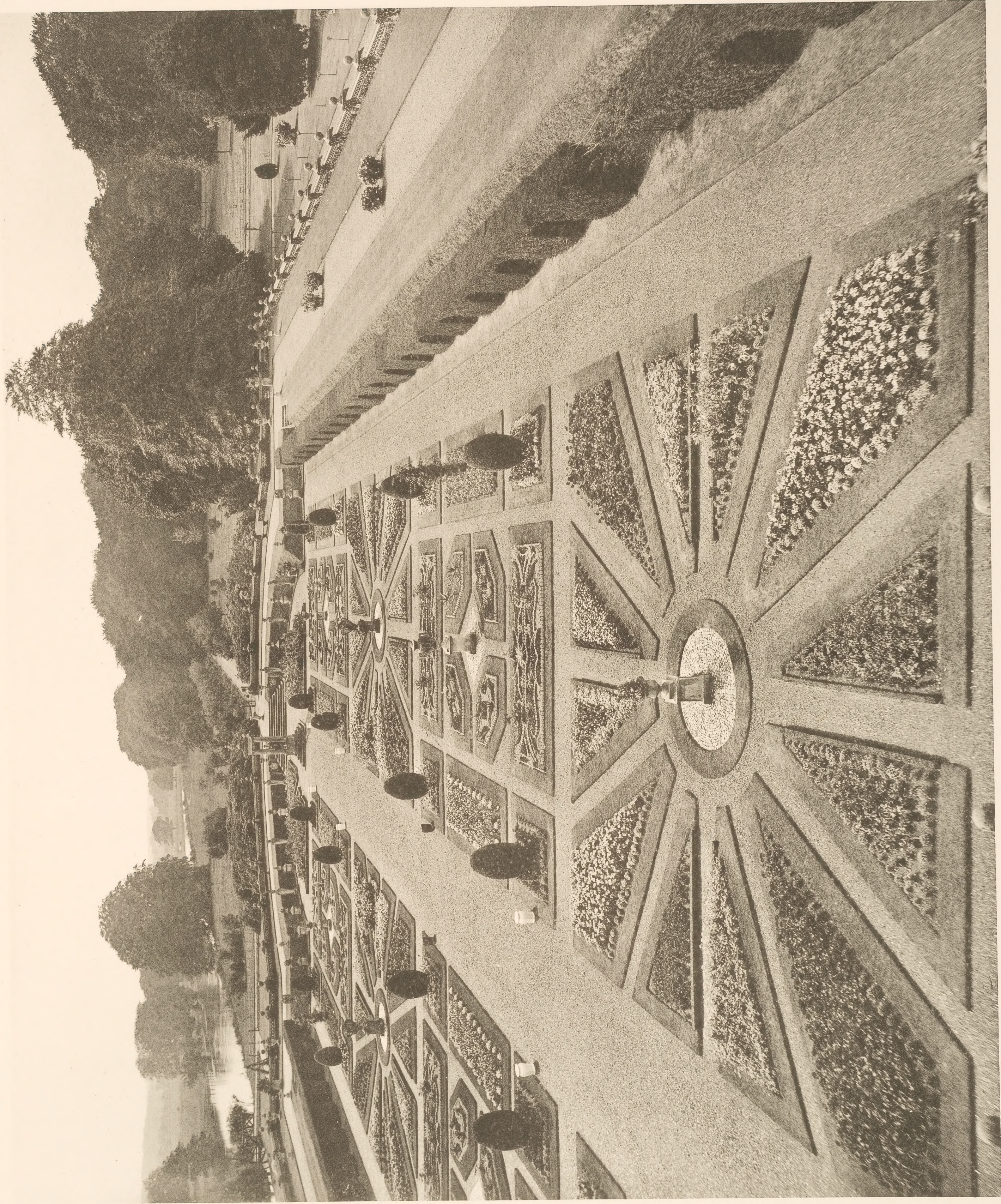
SECTION THROUGH GARDEN SHOWING YEW BOUNDARY HEDGE WITH ARCHED OPENINGS



SCALE OF FEET

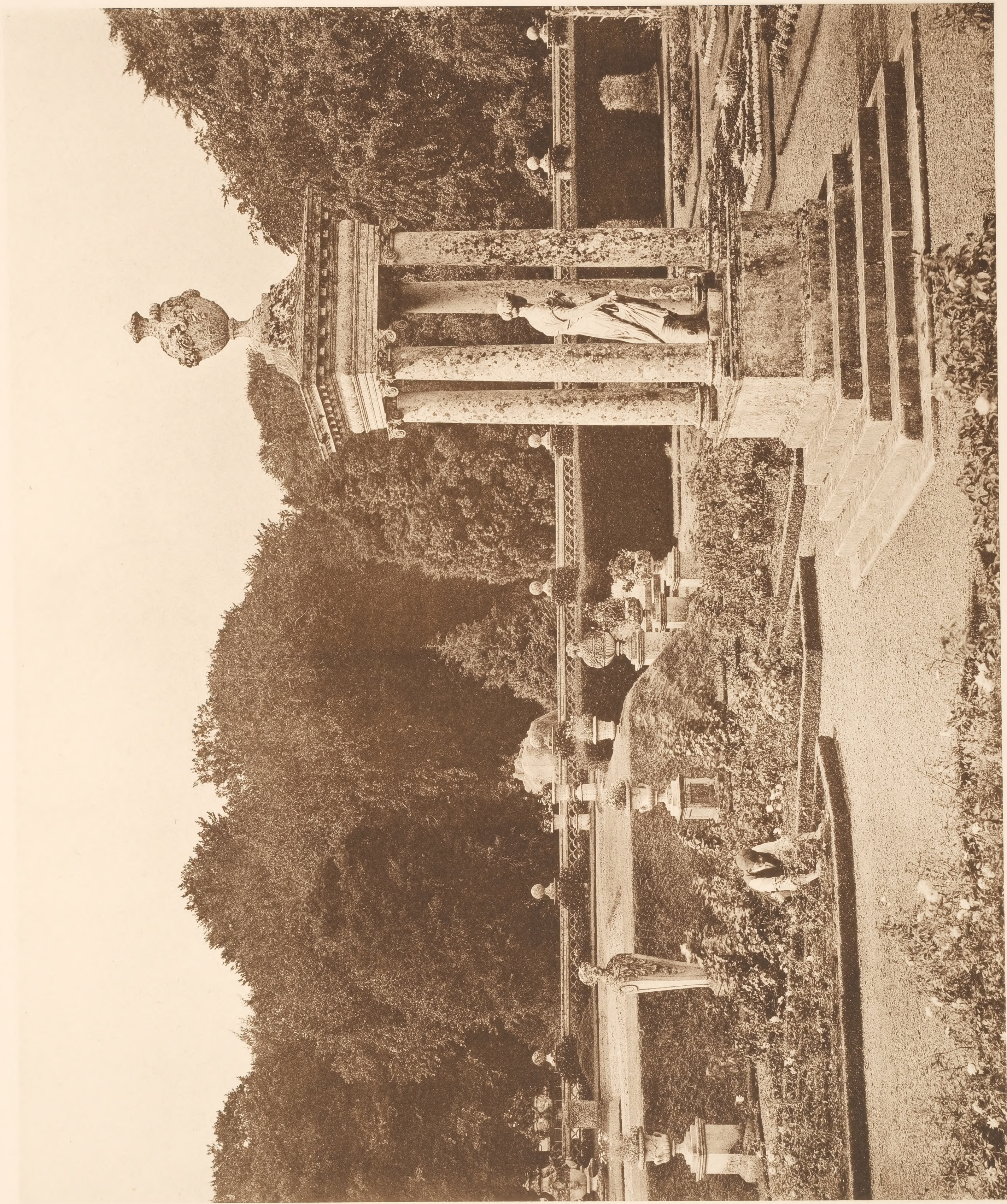


THE CASTLE



LONGFORD CASTLE, WILTSHIRE.

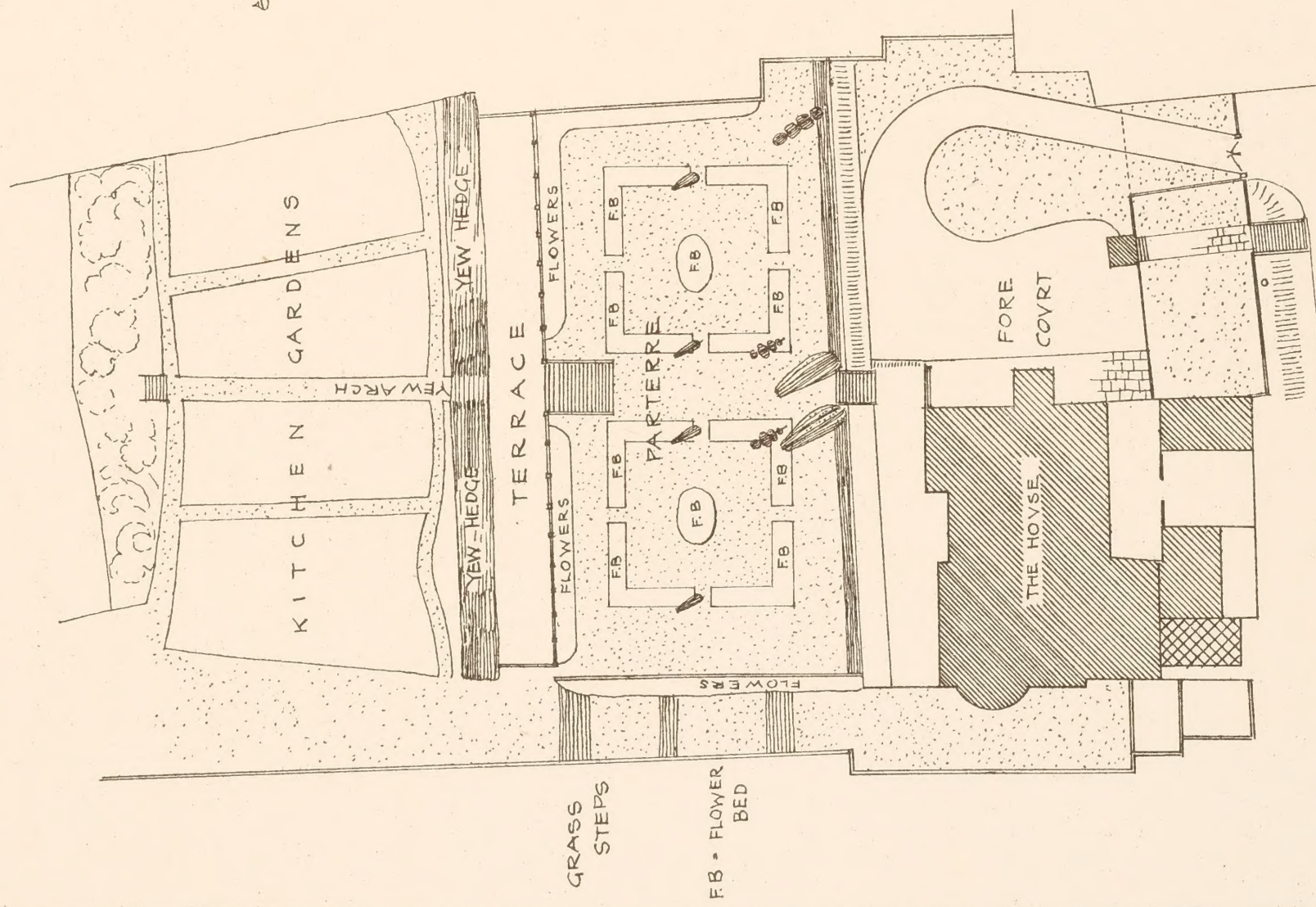
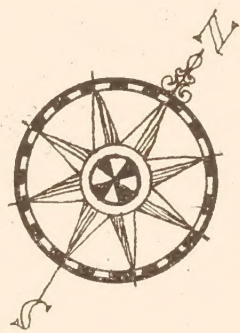
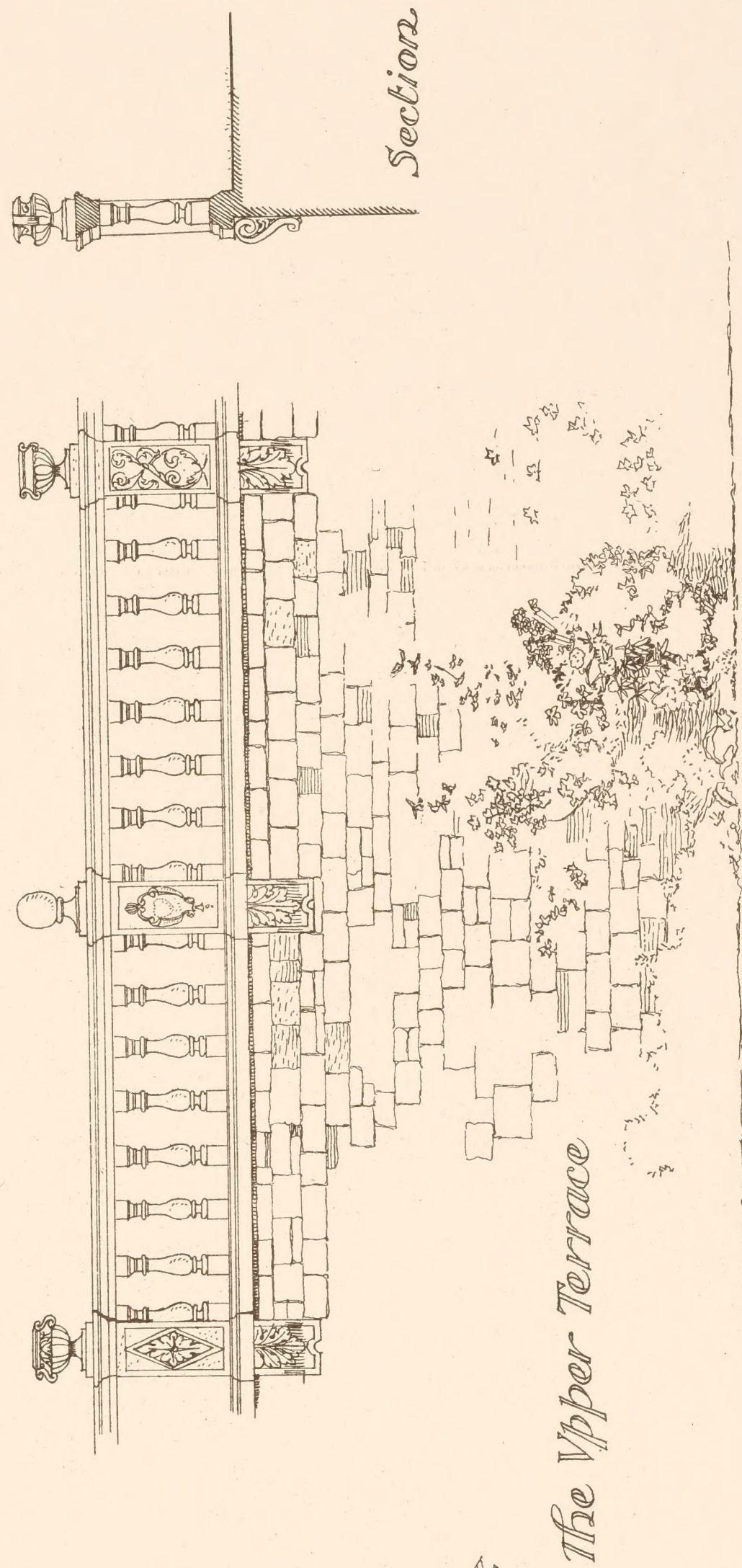
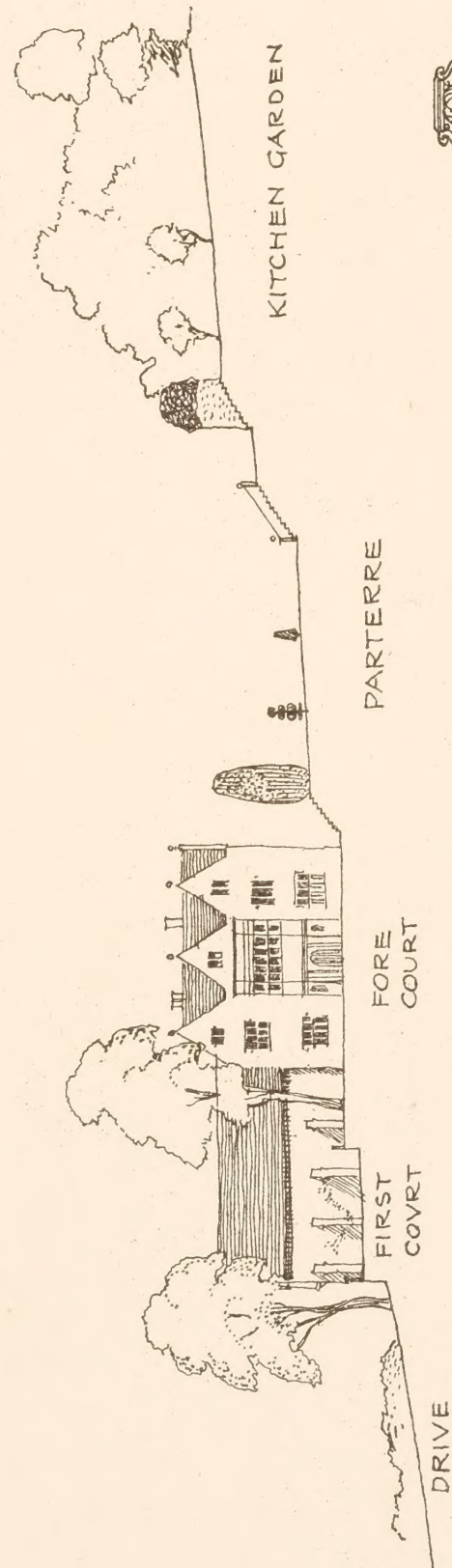
GENERAL VIEW.



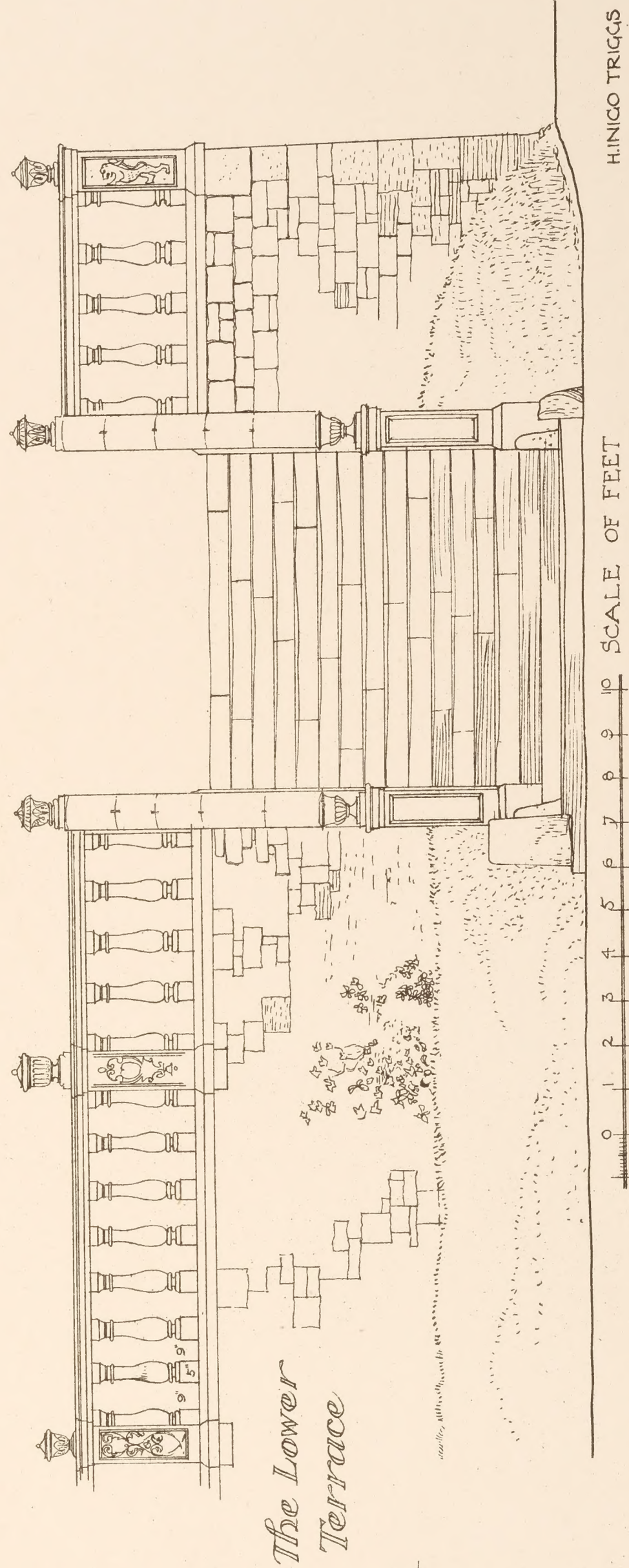
LONGFORD CASTLE, WILTSHIRE.

THE TEMPLE.

SAINT CATHERINE'S COVRT The Terrace Gardens



Sketch Plan

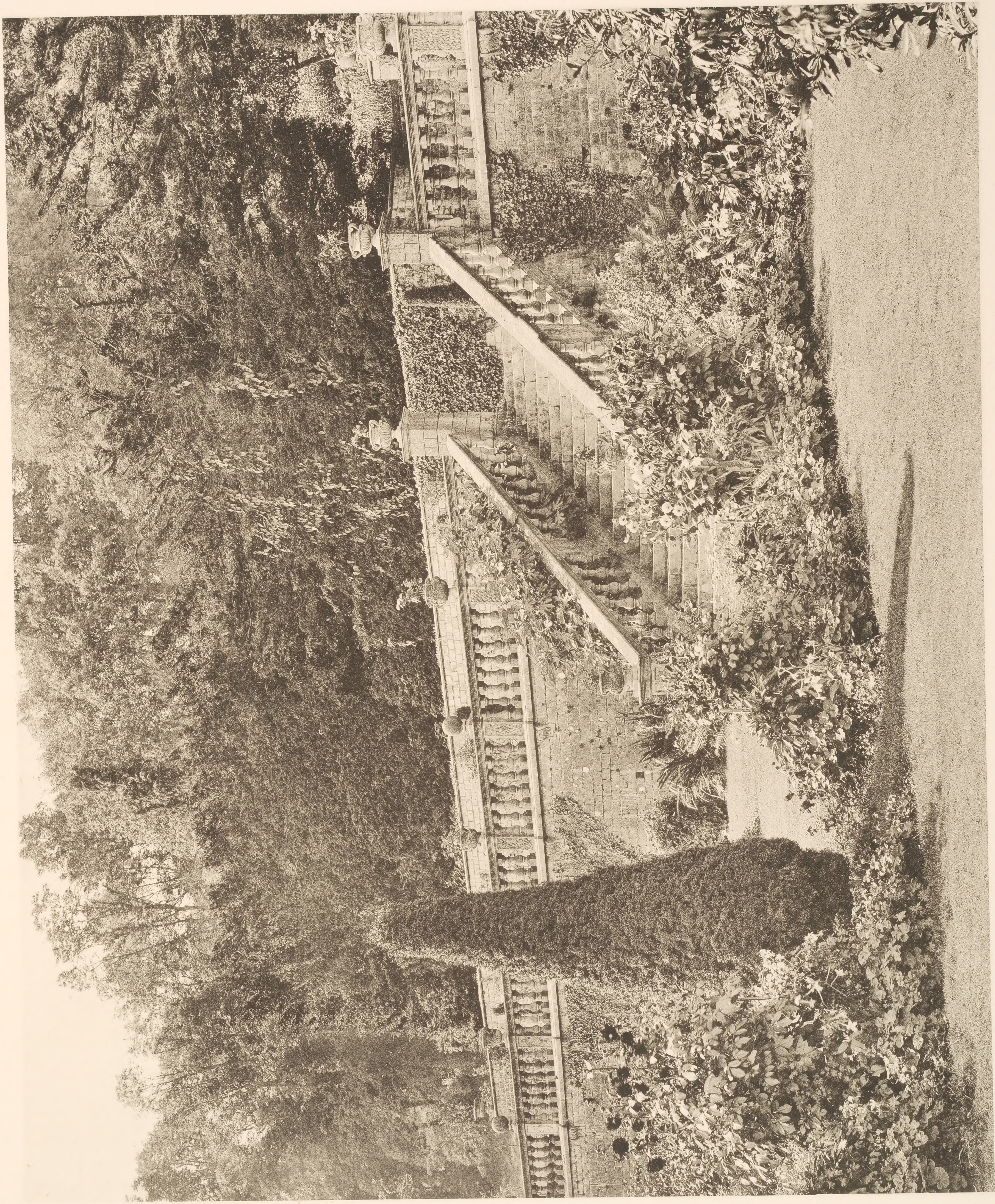


H. INIGO TRIGGS
JUNE 1900



ST. CATHERINE'S COURT, SOMERSETSHIRE.

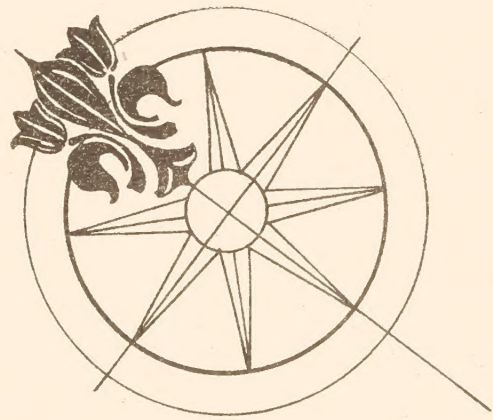
VIEW FROM THE UPPER TERRACE.



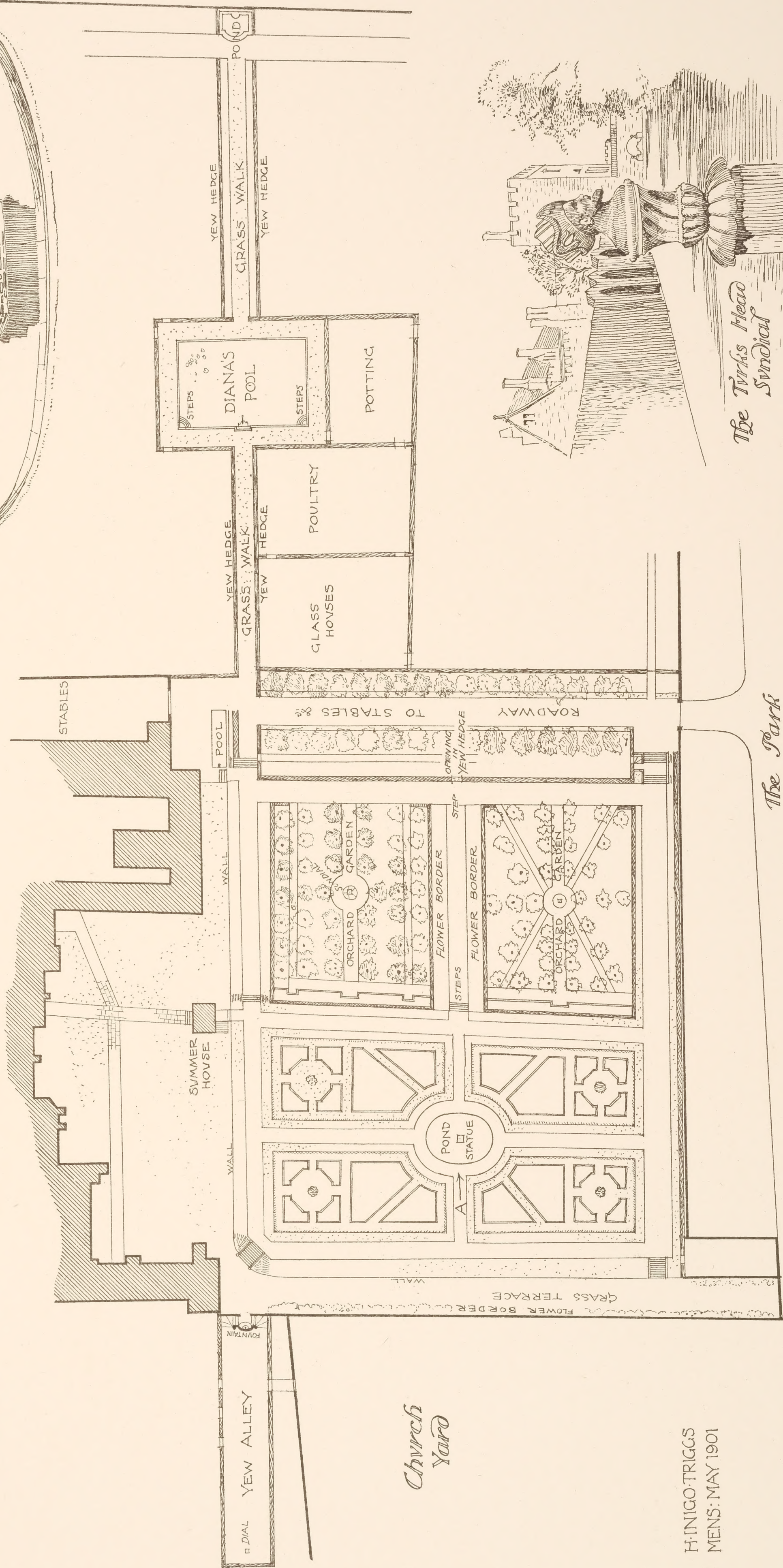
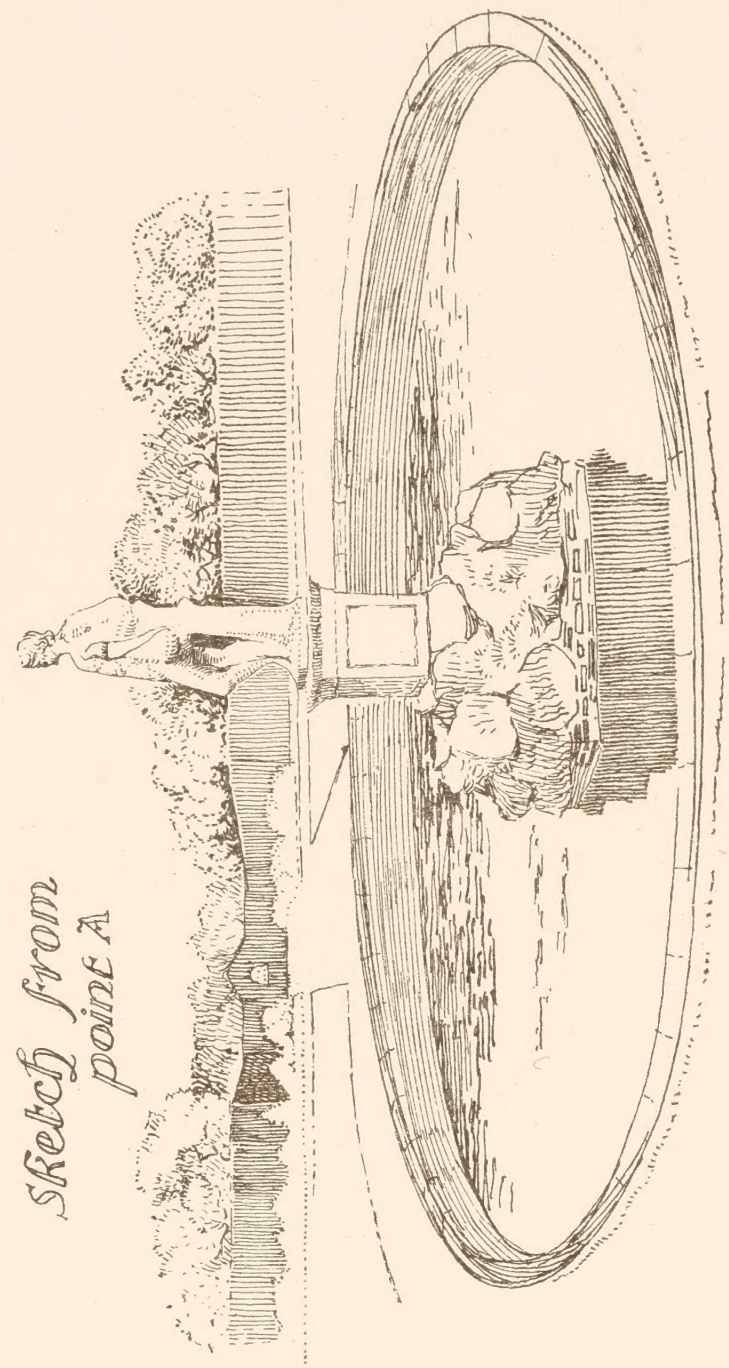
ST. CATHERINE'S COURT, SOMERSETSHIRE.

THE UPPER TERRACE.

PENSHURST
Plan of the Gardens



Sketch from
point A



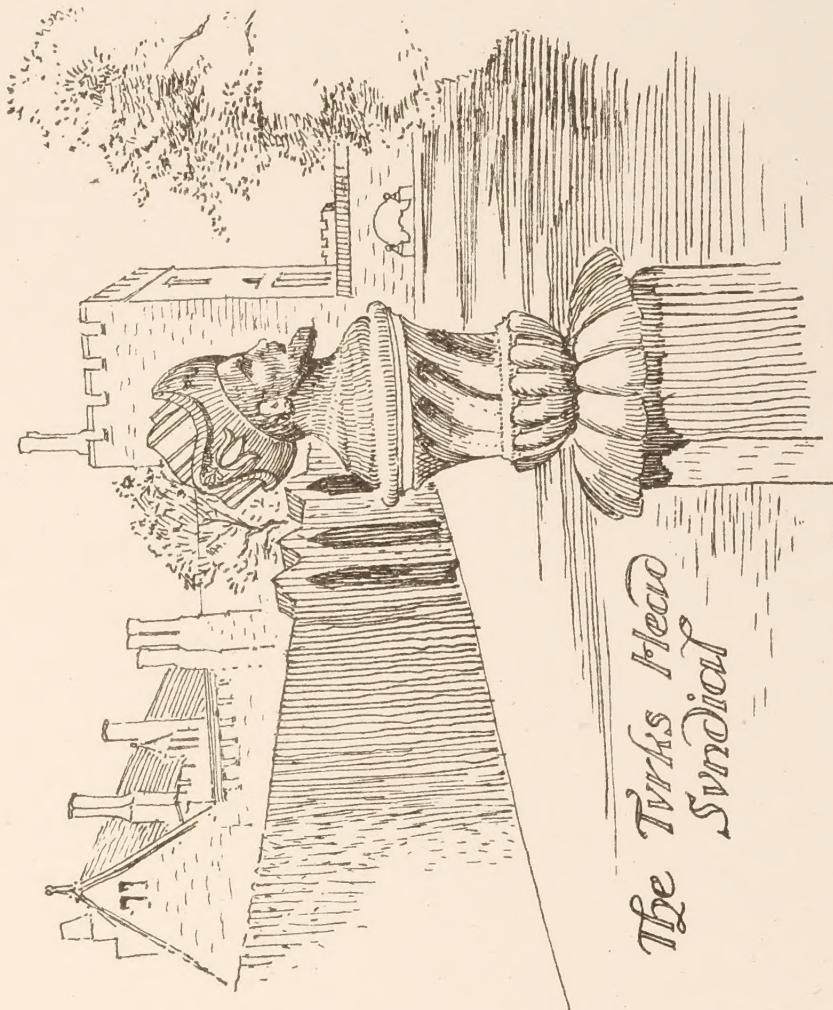
ENTRANCE
LODGE

The Park

0 50 100 200 300
SCALE OF FEET

H. INIGO TRIGGS
MENS: MAY 1901

Church
Yard

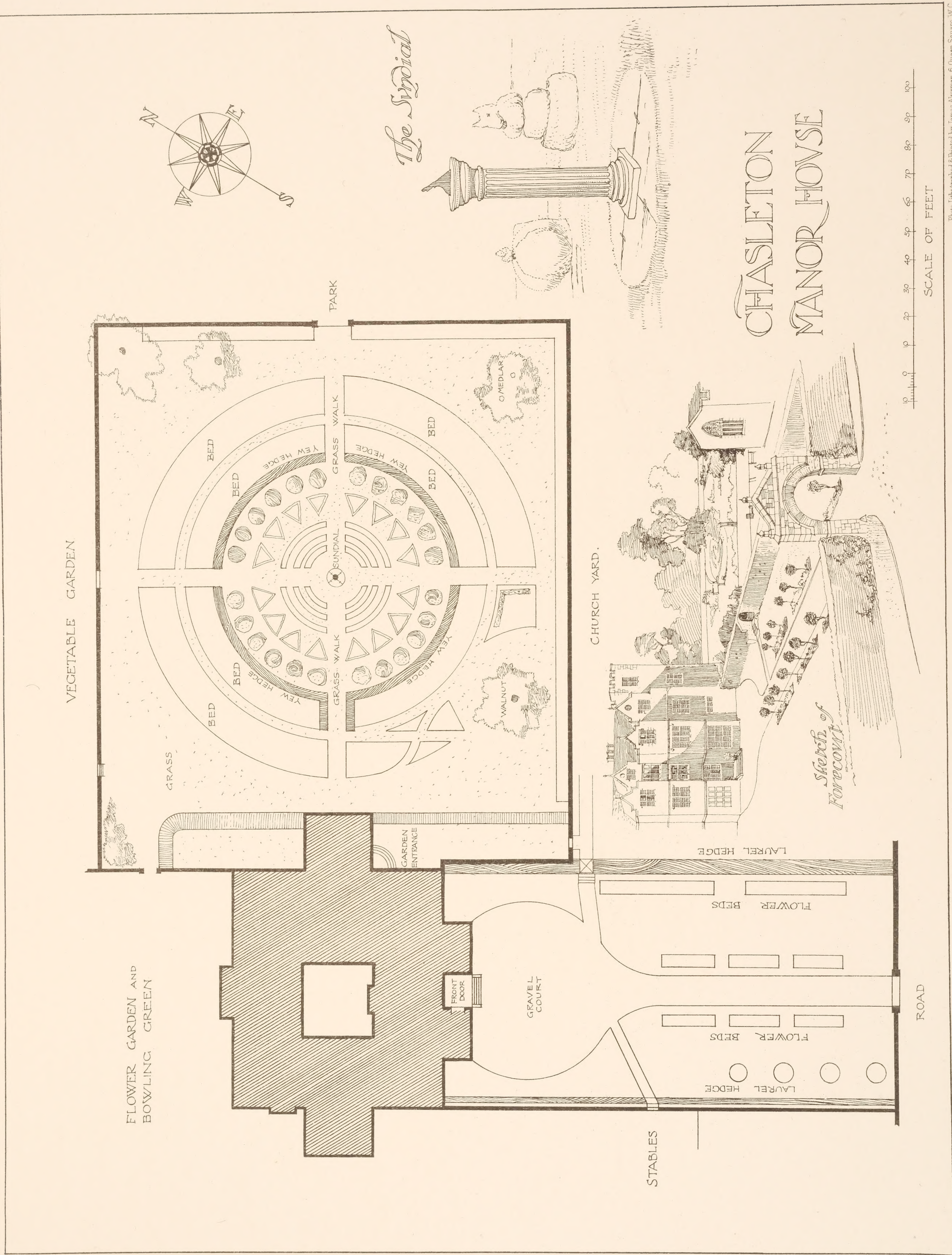


The Turks Head
Sundial



PENSHURST PLACE, KENT.

VIEW ACROSS THE POND GARDEN.





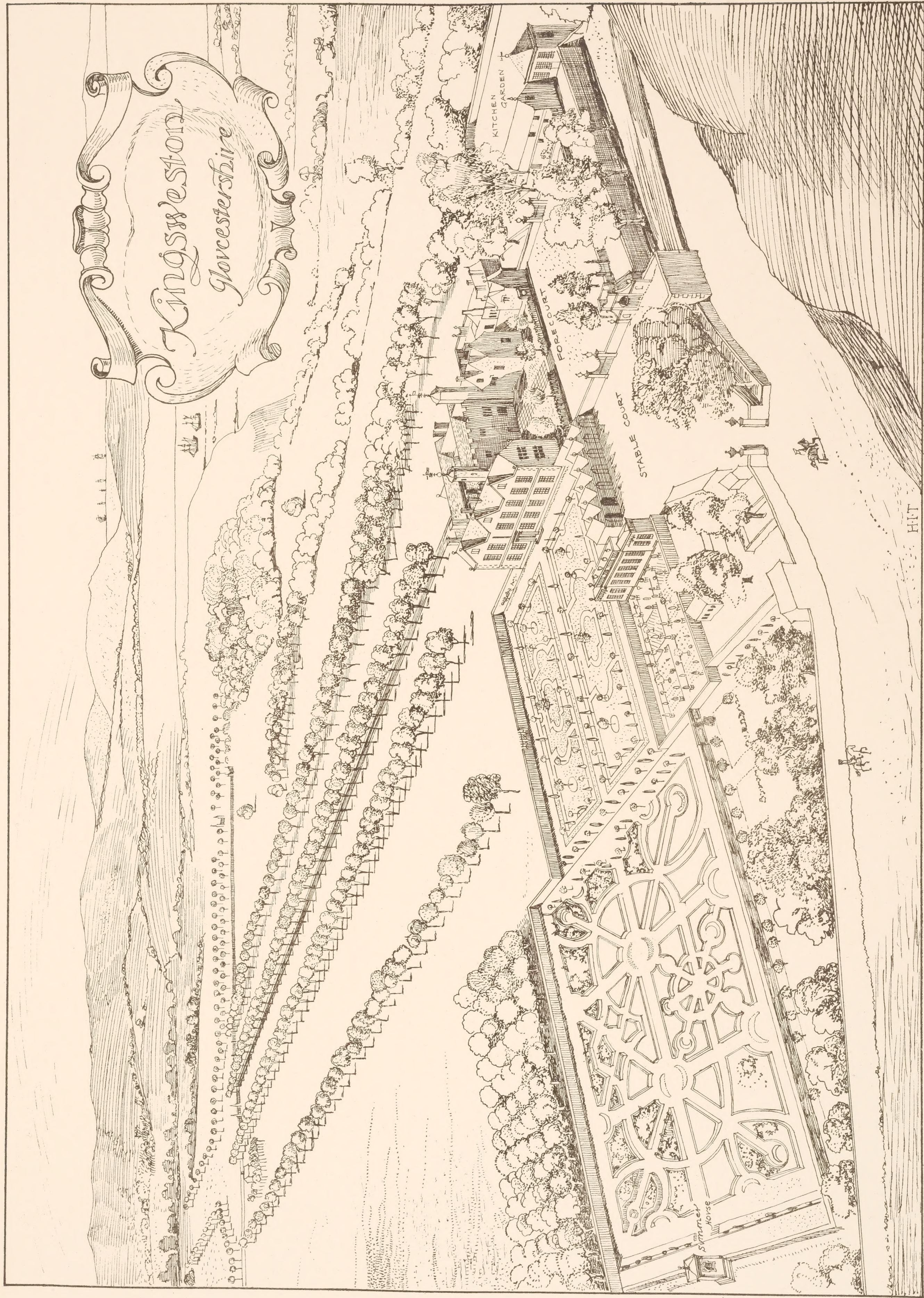
CHASTLETON MANOR HOUSE, OXON.

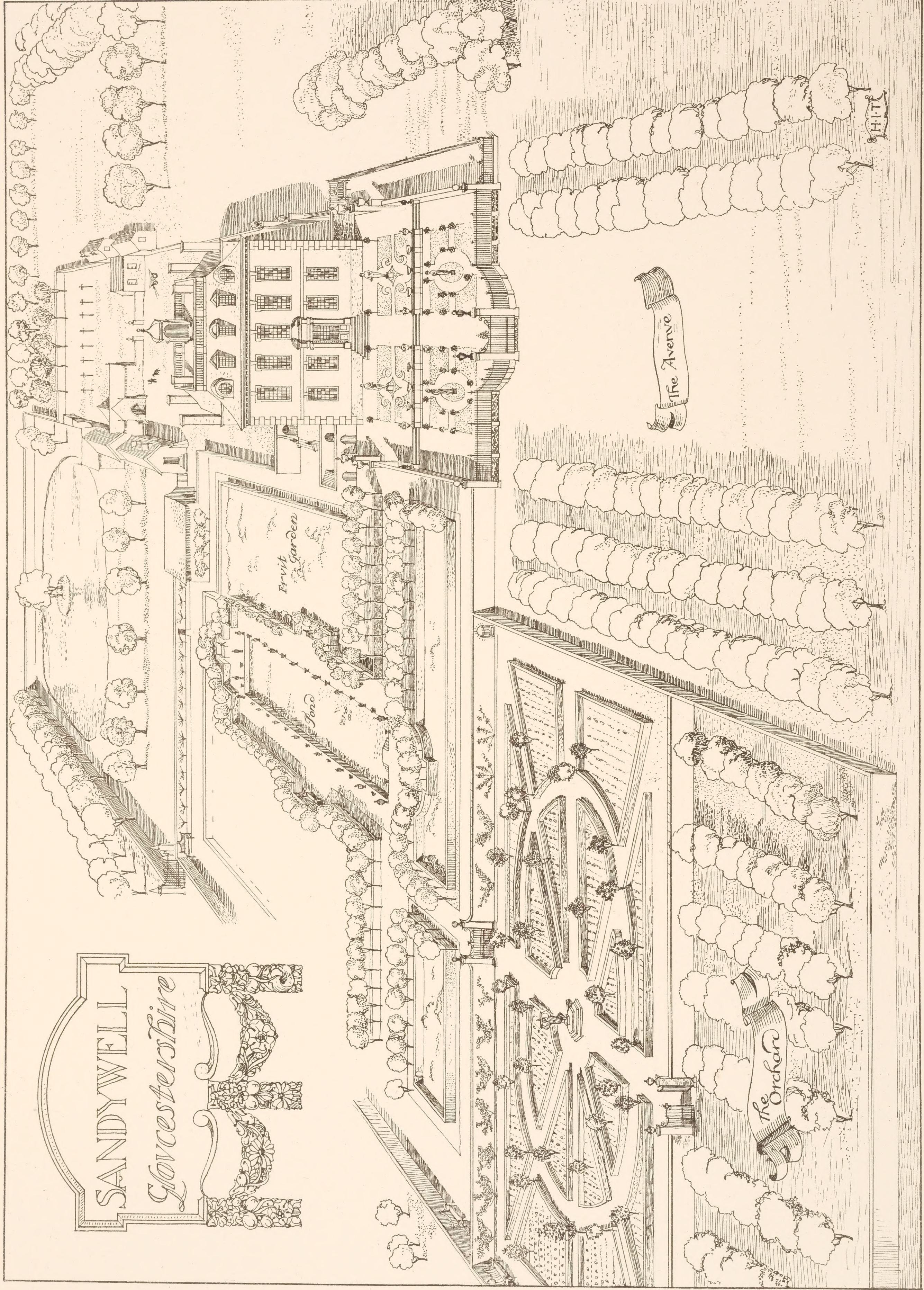
VIEW OF THE CIRCULAR GARDEN.

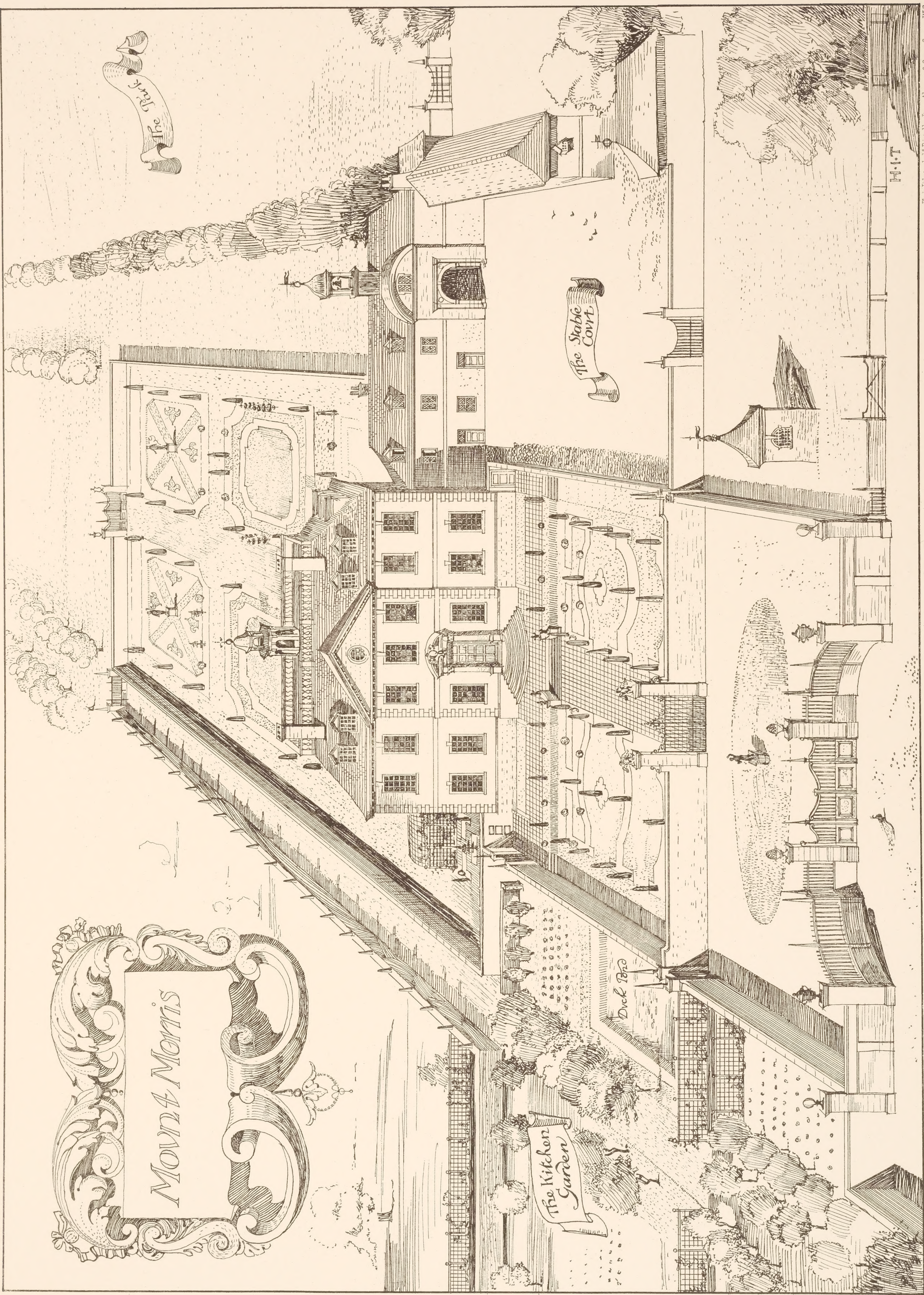


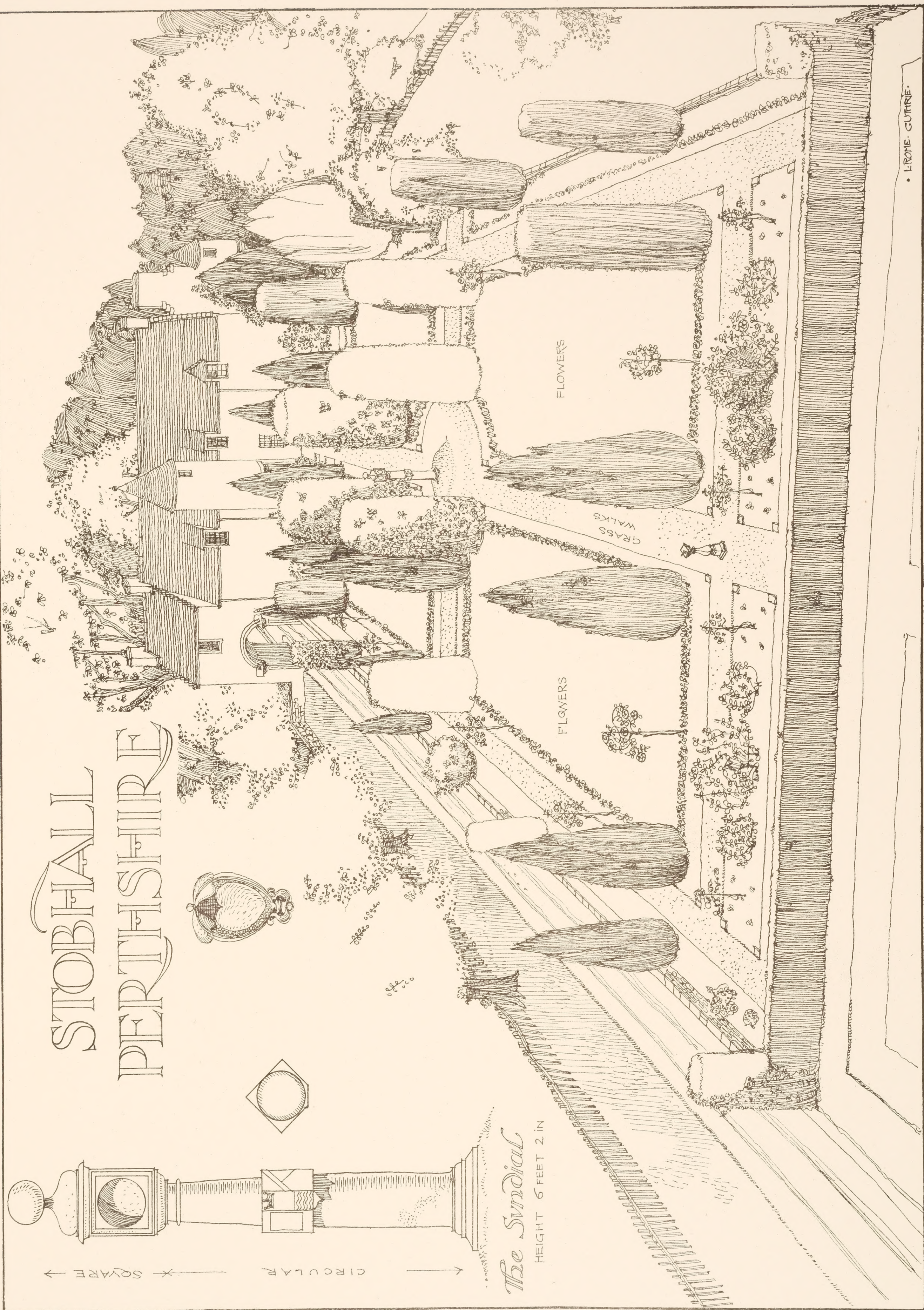
HESLINGTON HALL, YORKSHIRE.

VIEW OF TOPIARY WORK.





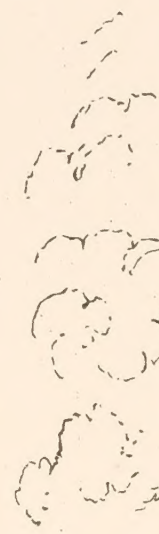




BALCASKIE

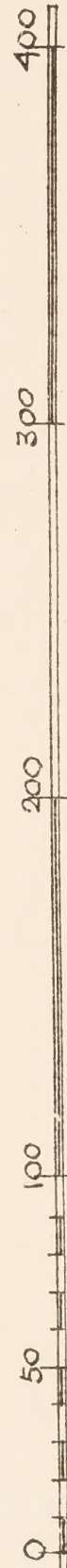
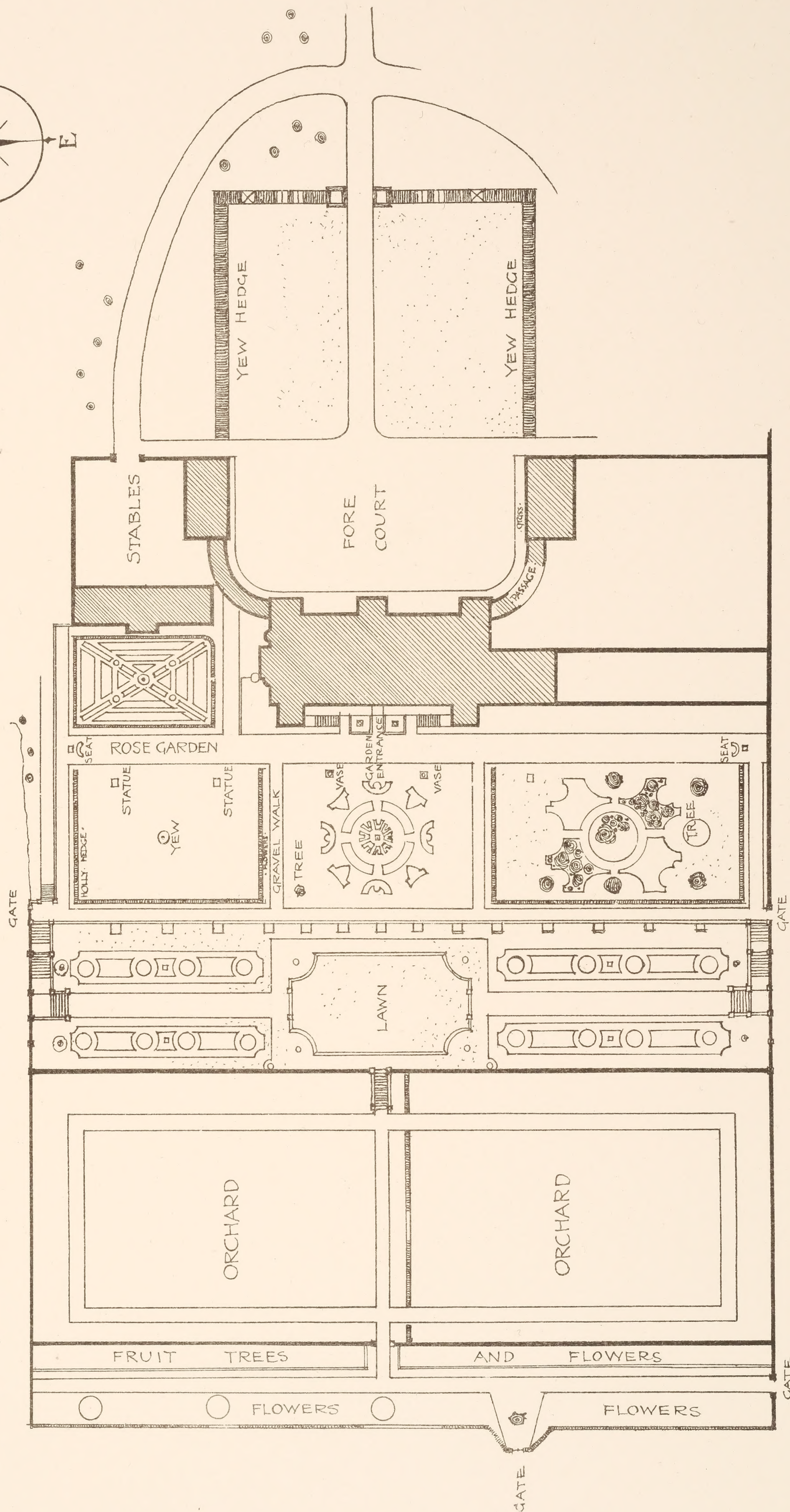
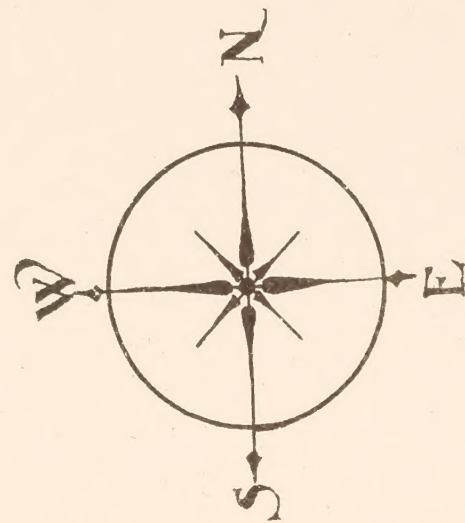


Horse



Yew hedge

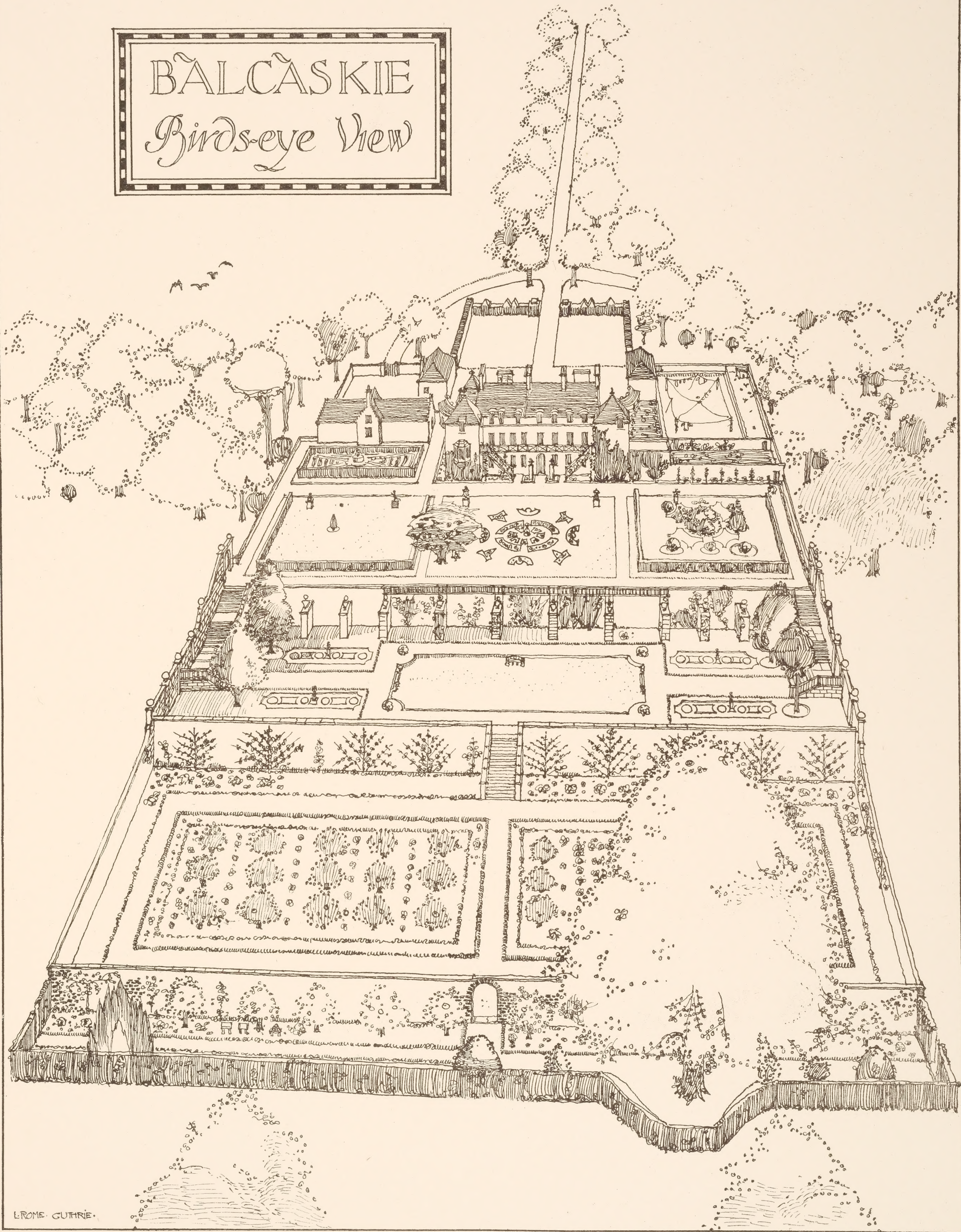
Section



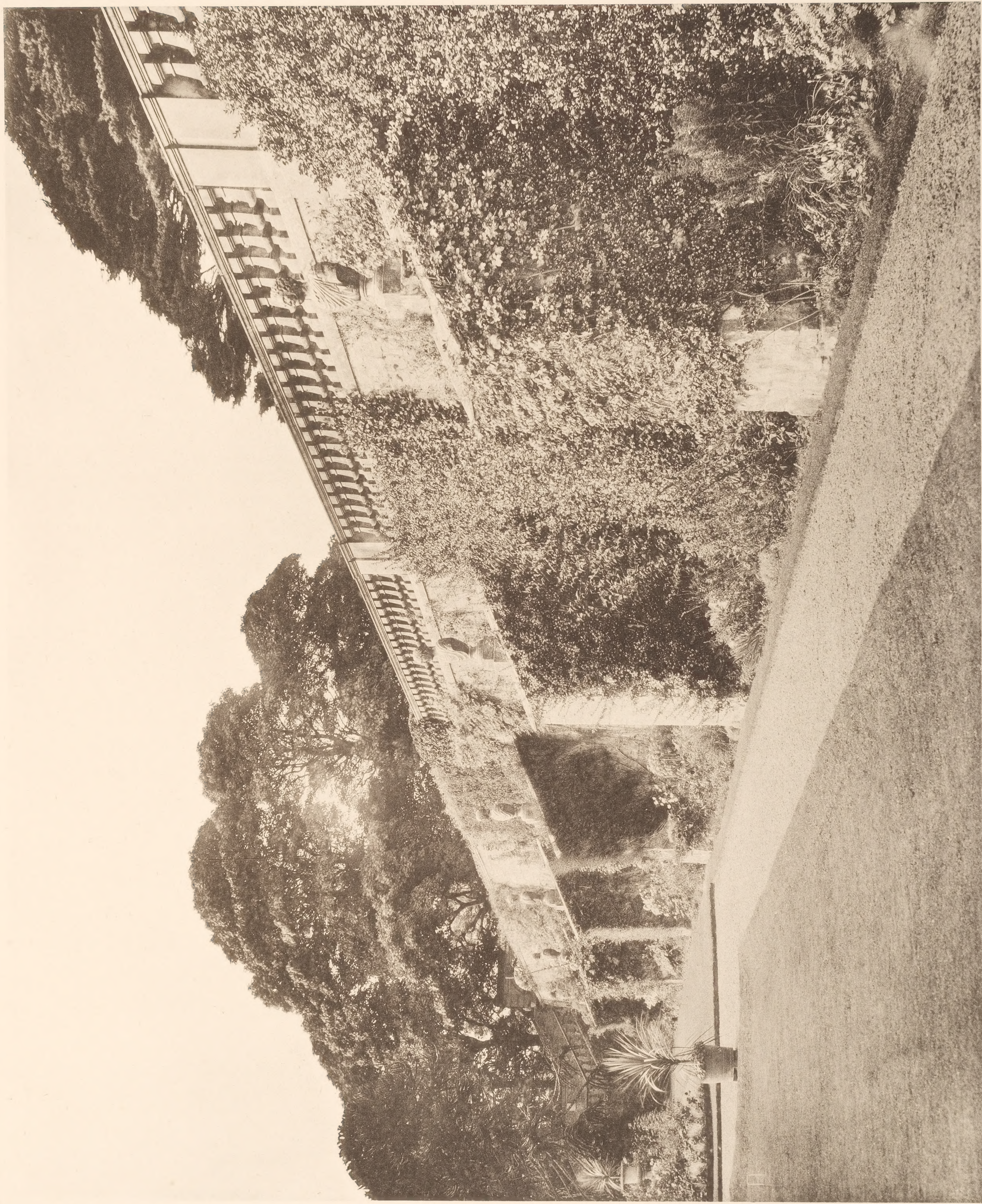
SCALE OF FEET

• L. ROME GUTHRIE

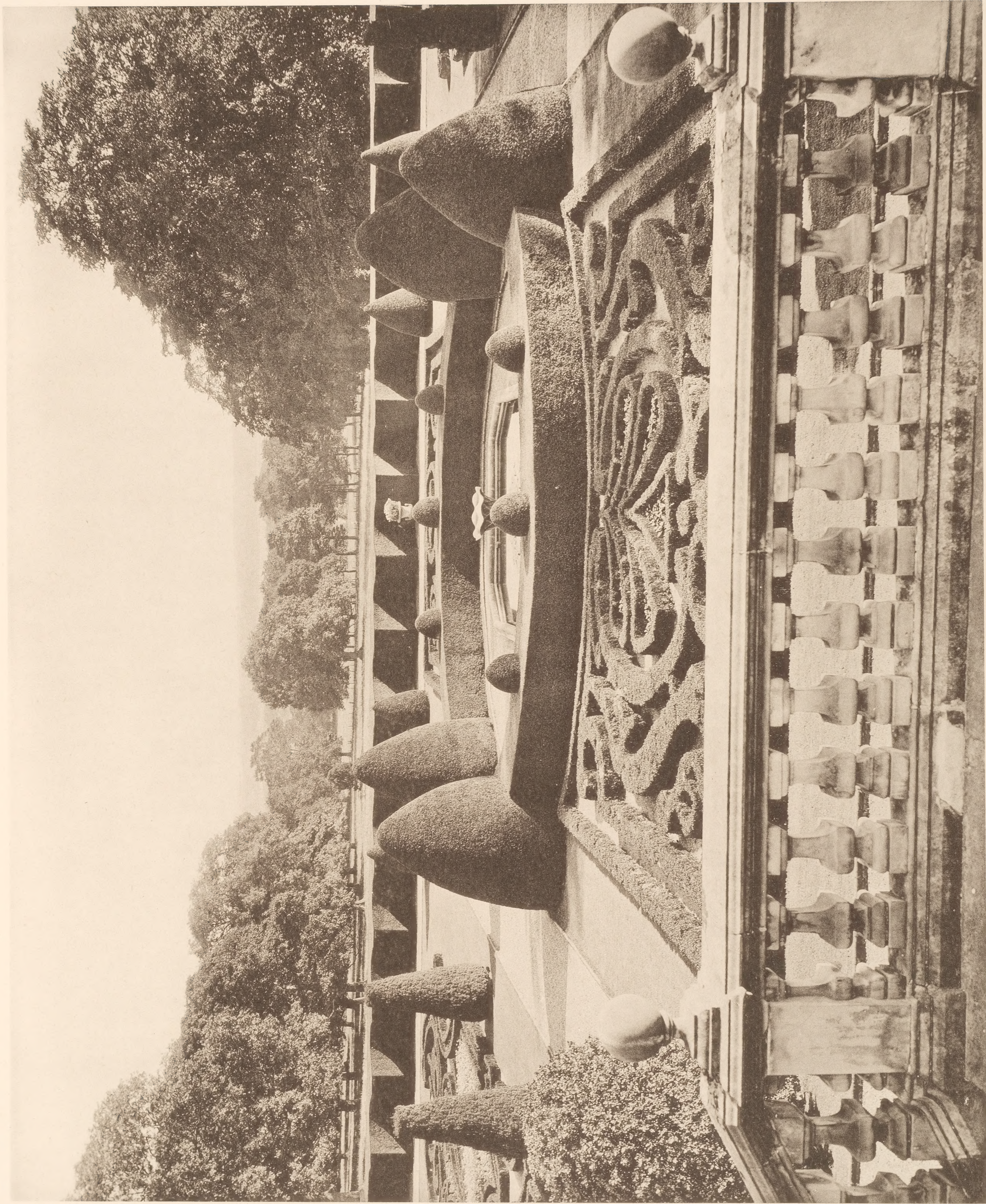
BALCASKIE
Birdseye View



L. ROME GUTHRIE.

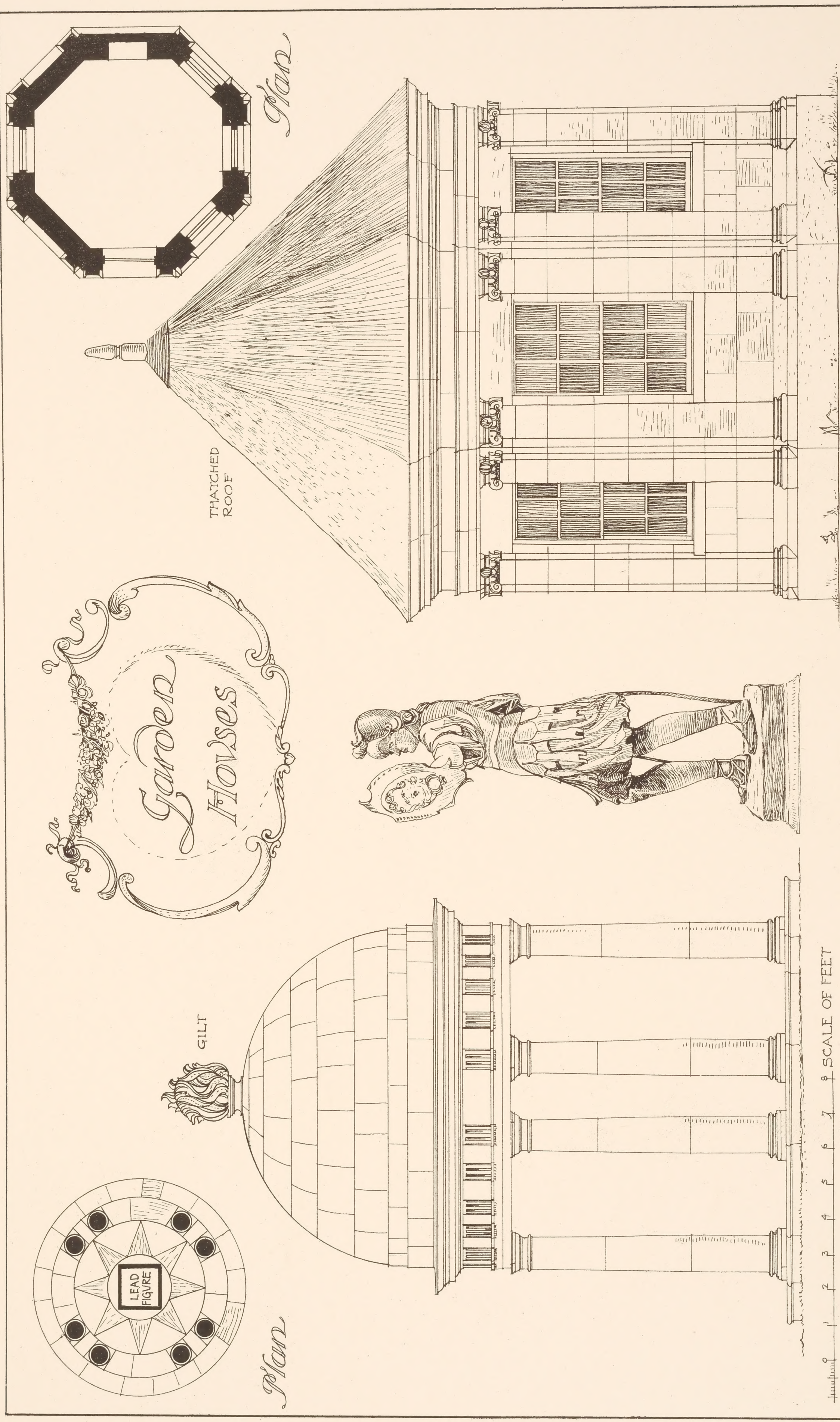


BALCASKIE, FIFESHIRE.
THE TERRACE.



BALCARRES, FIFESHIRE.

FROM THE TERRACE.

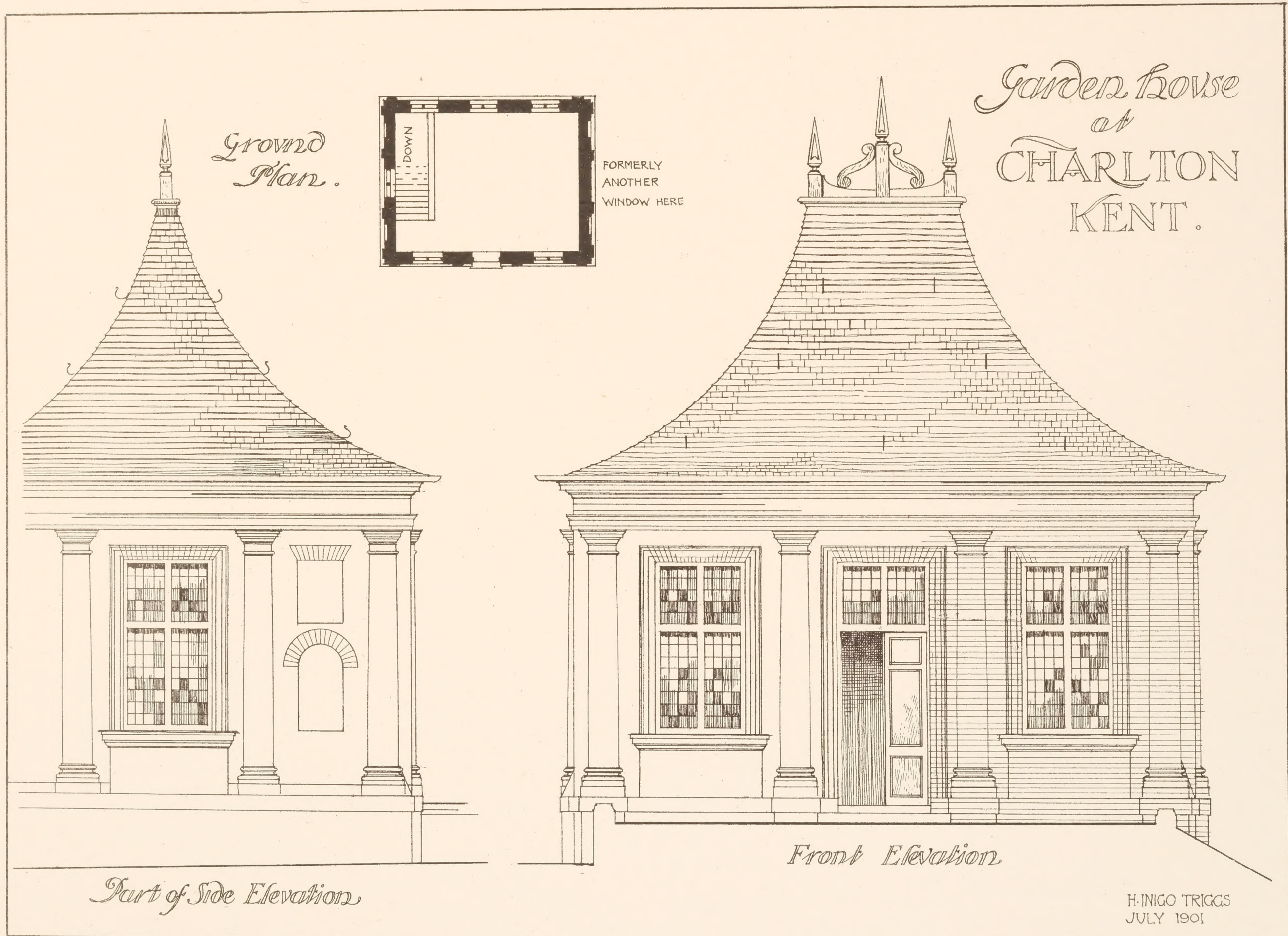
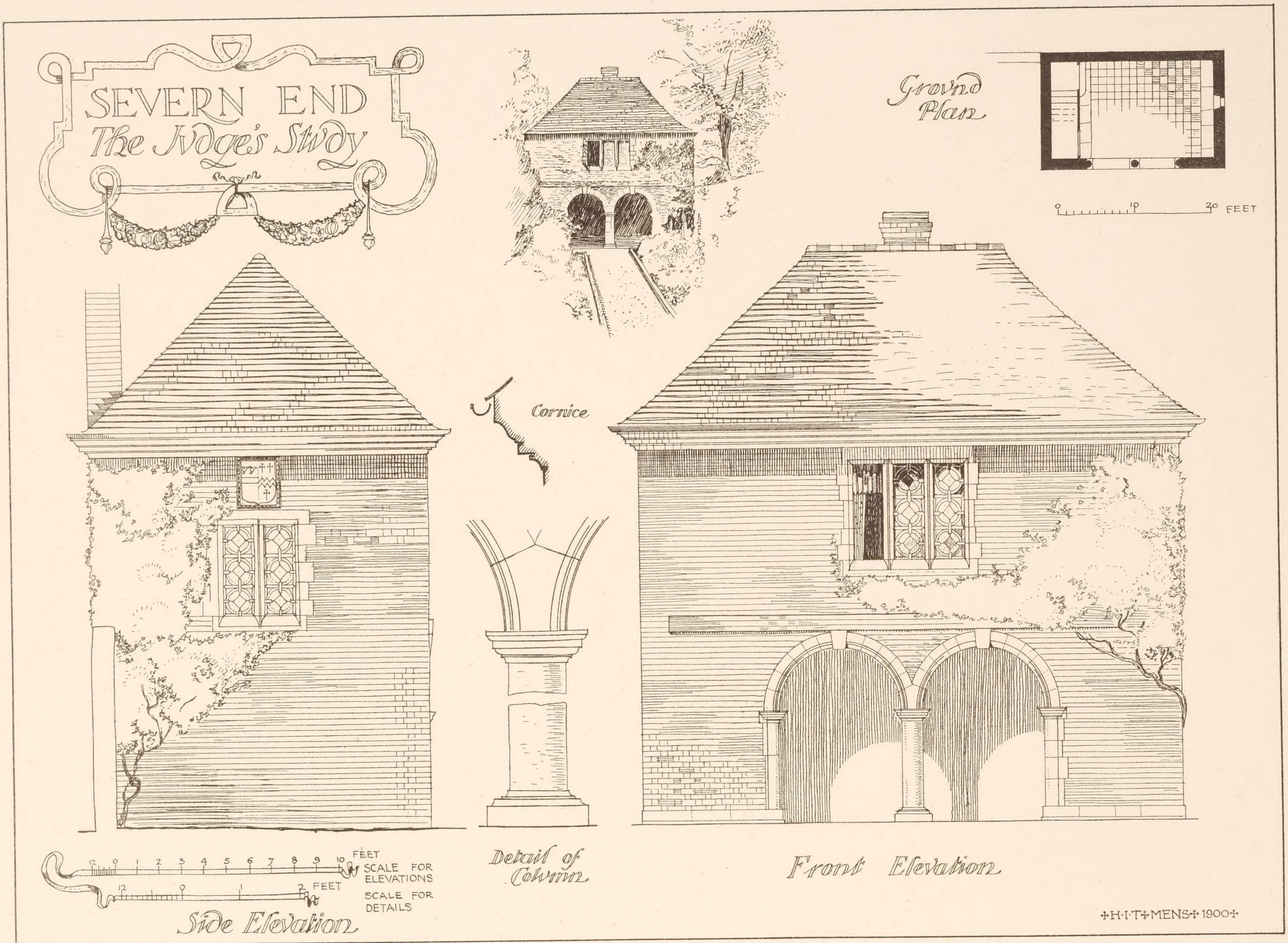


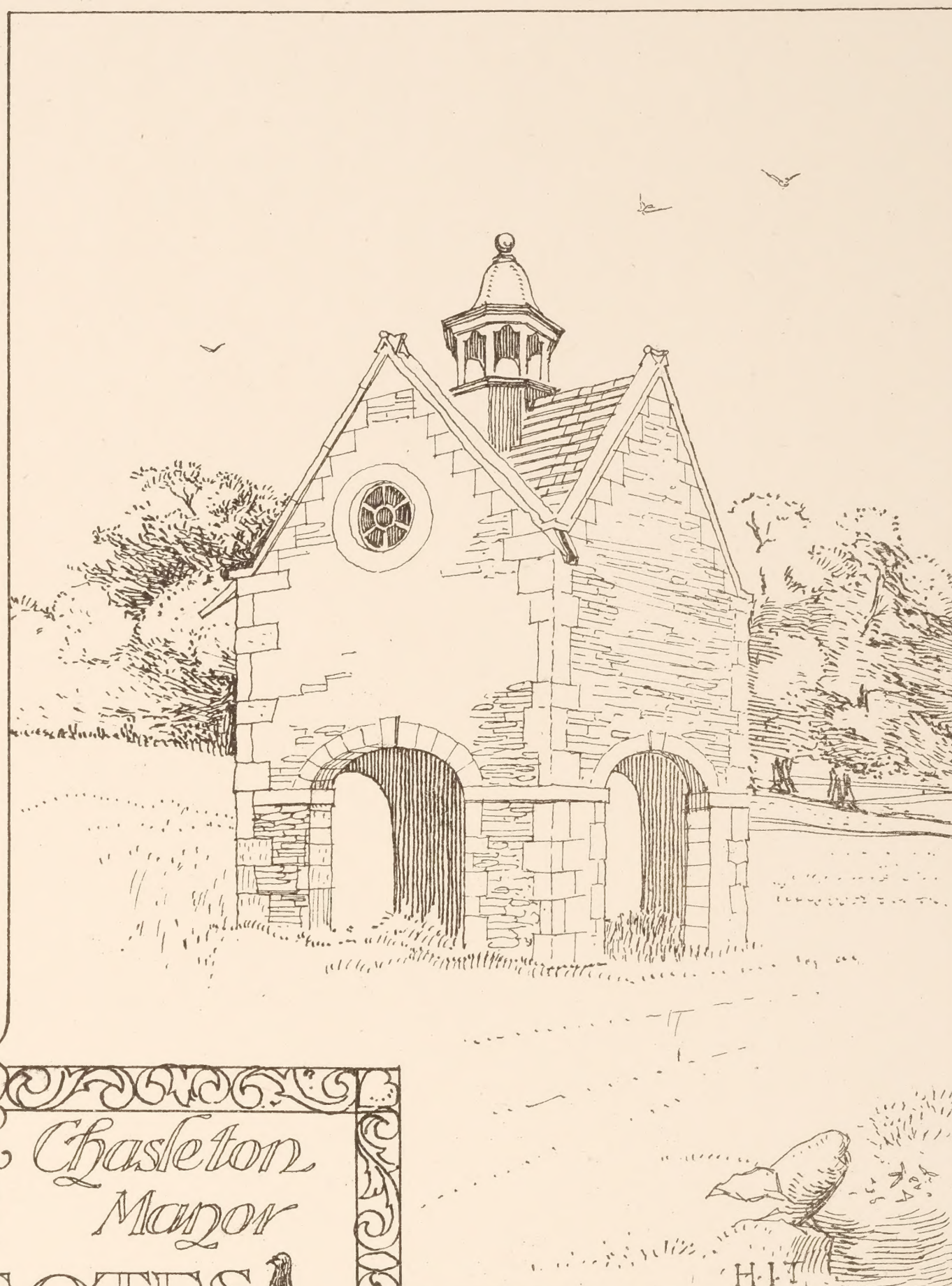
Lead figure
in
Temple

Belcombe Brook
Bradford on Avon

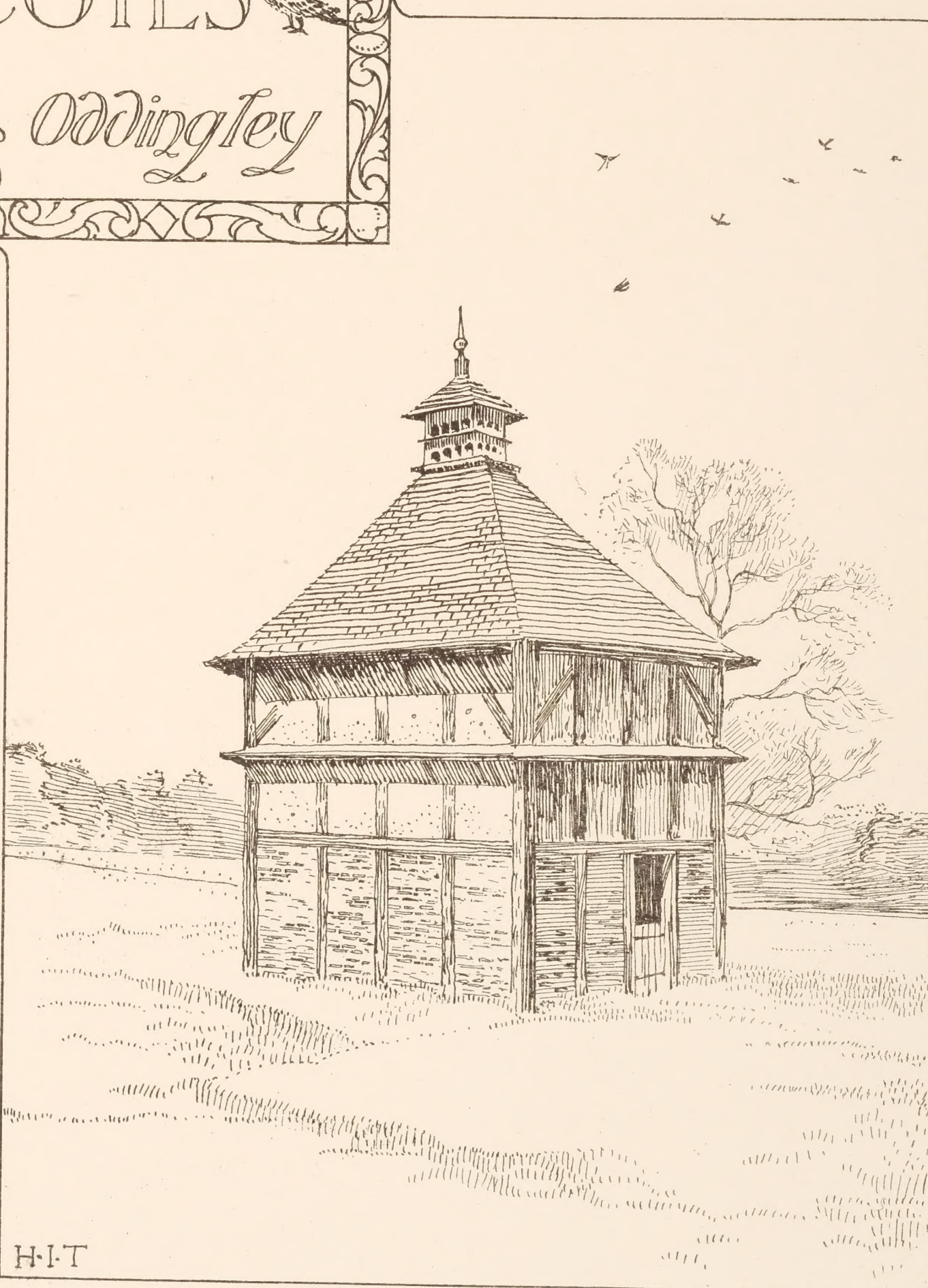
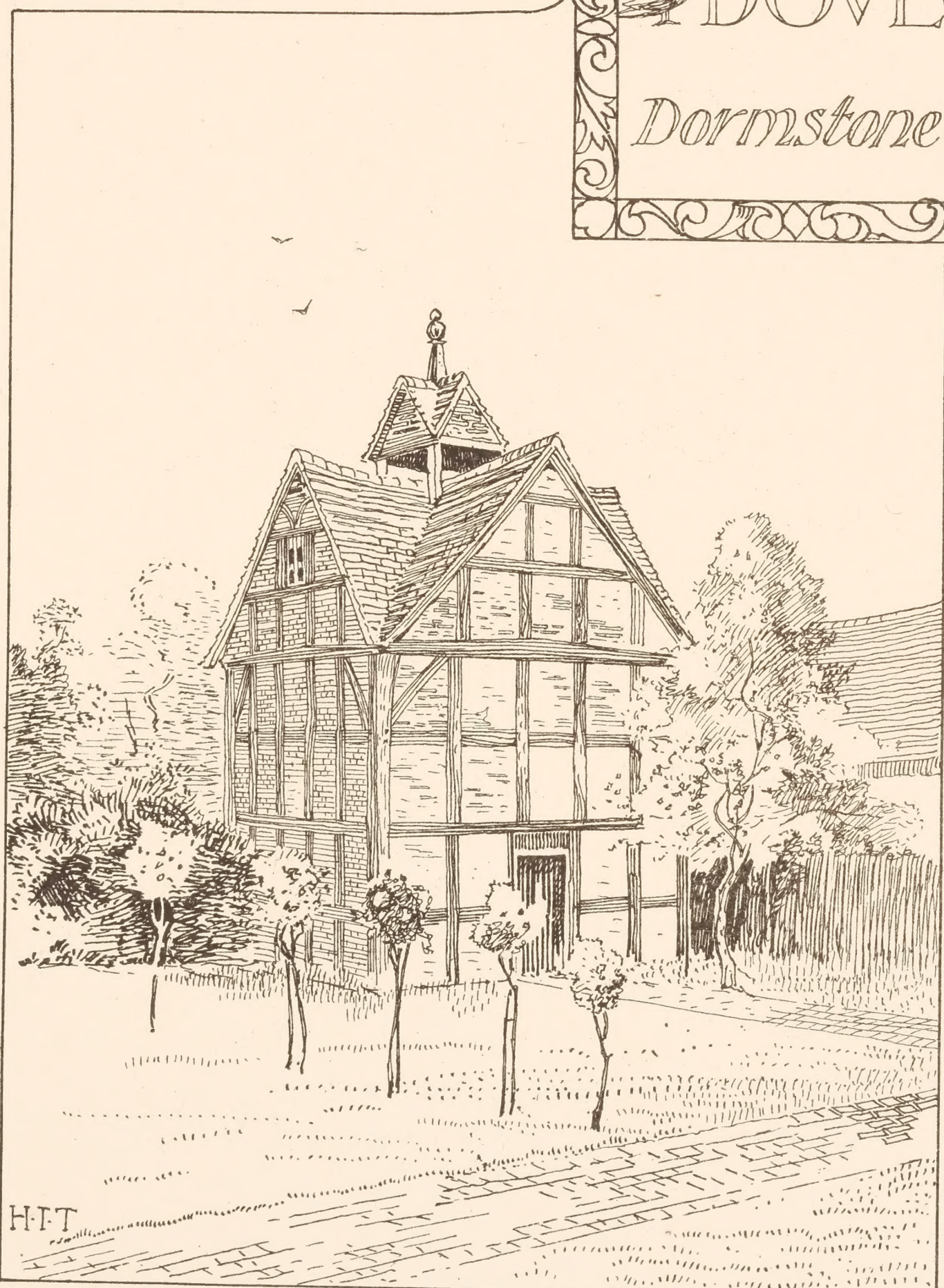
Ford Manor.
near Bradford on Avon

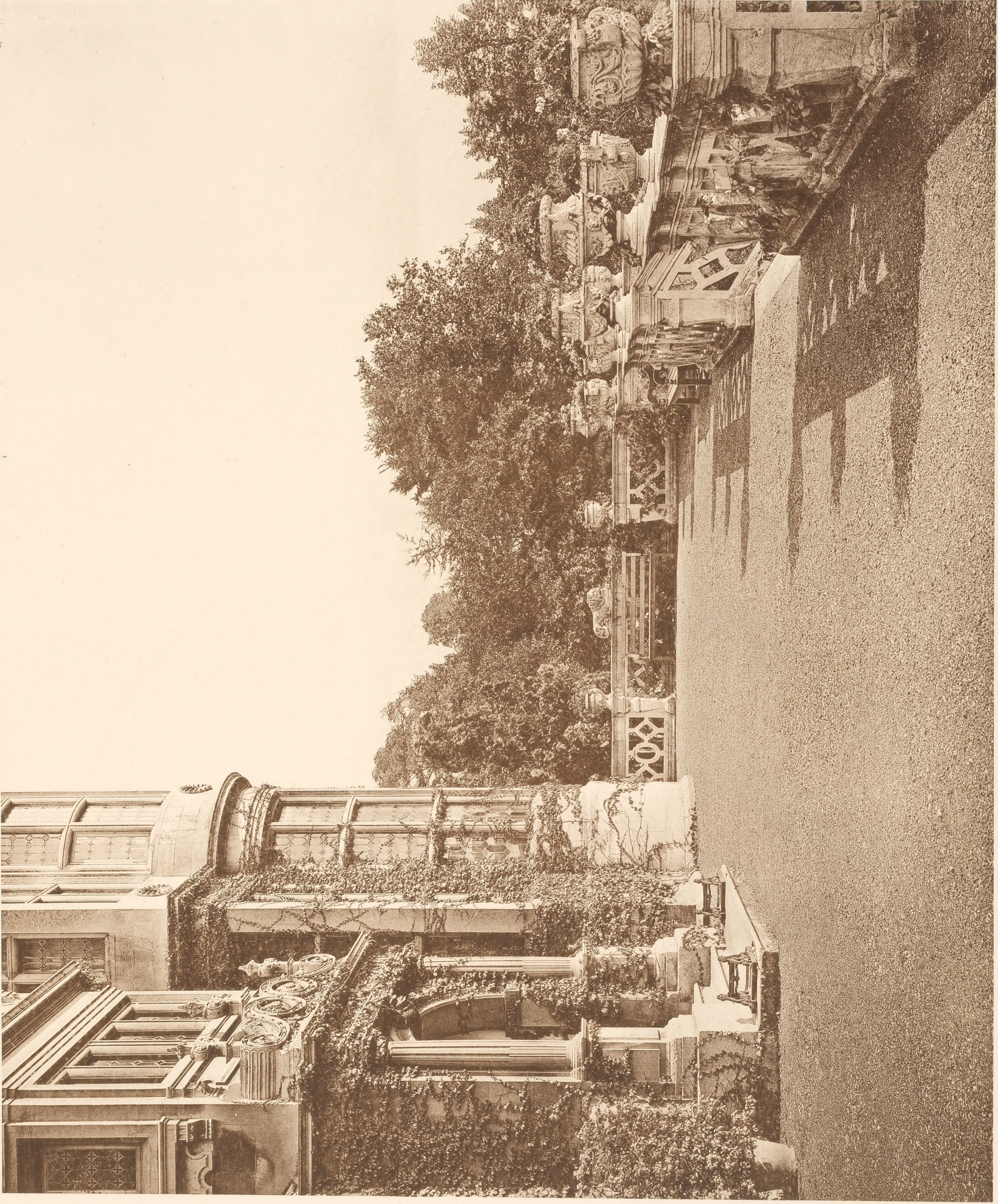
M. T. TRIGGS 1900 :





Skipton & Chaseton
Court Manor
DOVECOTES
Dormstone & Oddingley





KINGSTON HOUSE, BRADFORD-ON-AVON.

THE TERRACE.



A.



B.

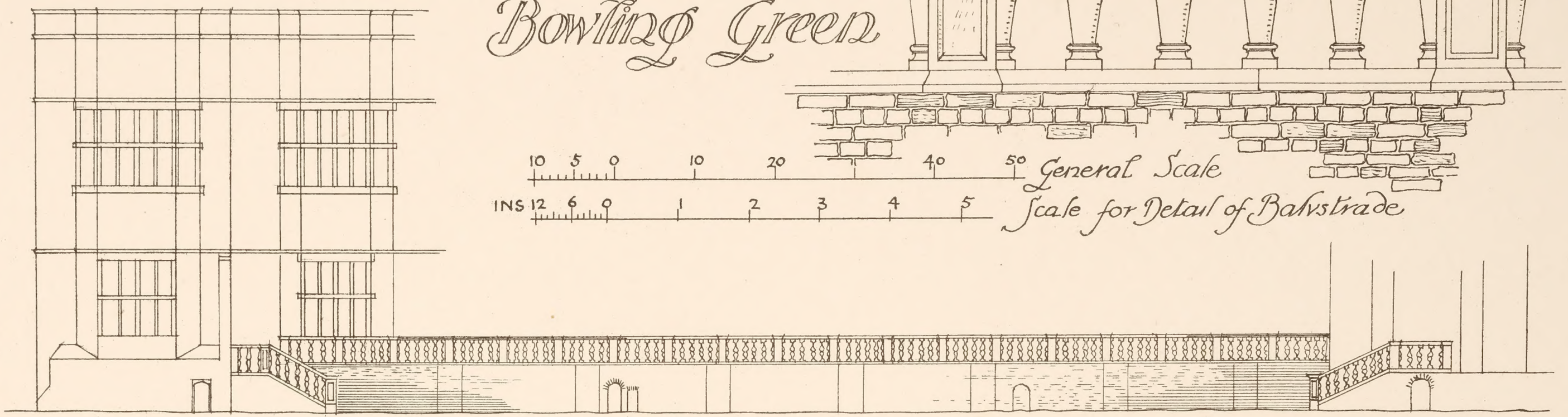
BRAMSHILL, HANTS.

A. GATEWAY IN GARDEN WALL.

B. THE TERRACE.

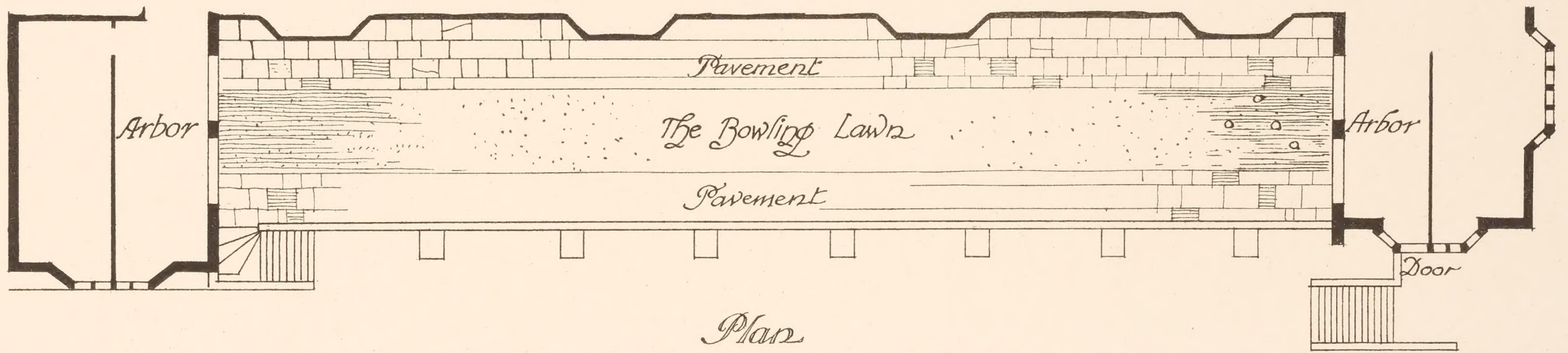
BRAMSHILL

The Terrace and Bowling Green



10 5 0 10 20 40 50 General Scale
INS 12 6 0 1 2 3 4 5 Scale for Detail of Balustrade

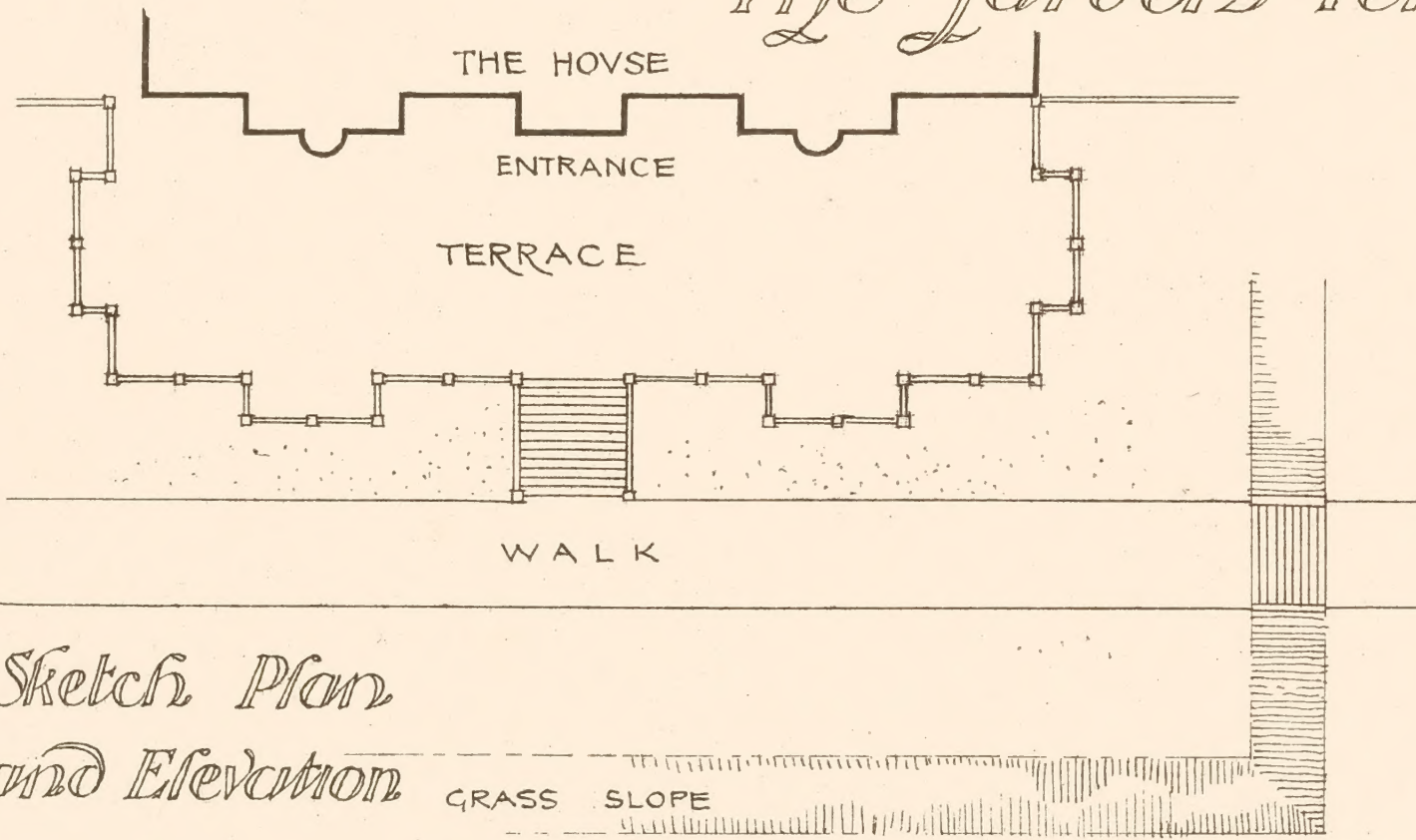
Elevation of Terrace



Plan

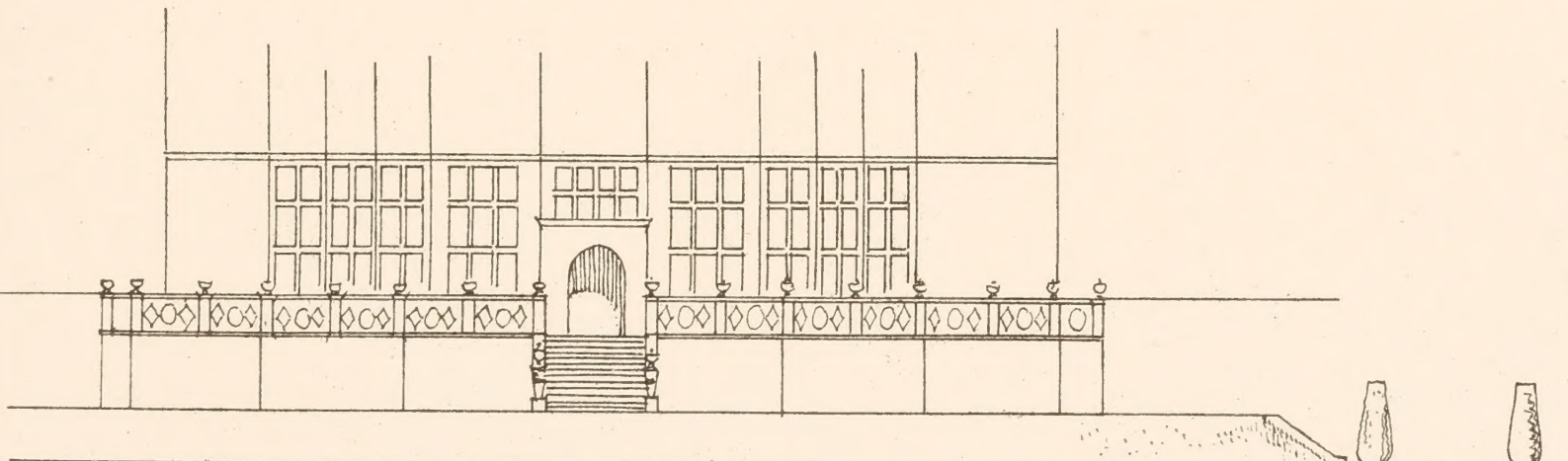
KINGSTON HOUSE BRADFORD ON AVON

The Garden Terrace



Sketch Plan
and Elevation

GRASS SLOPE



10 0 10 20 30 40 50
SCALE



Balustrade
and Steps

4 FEET
3
2
1
0
6
12 INS



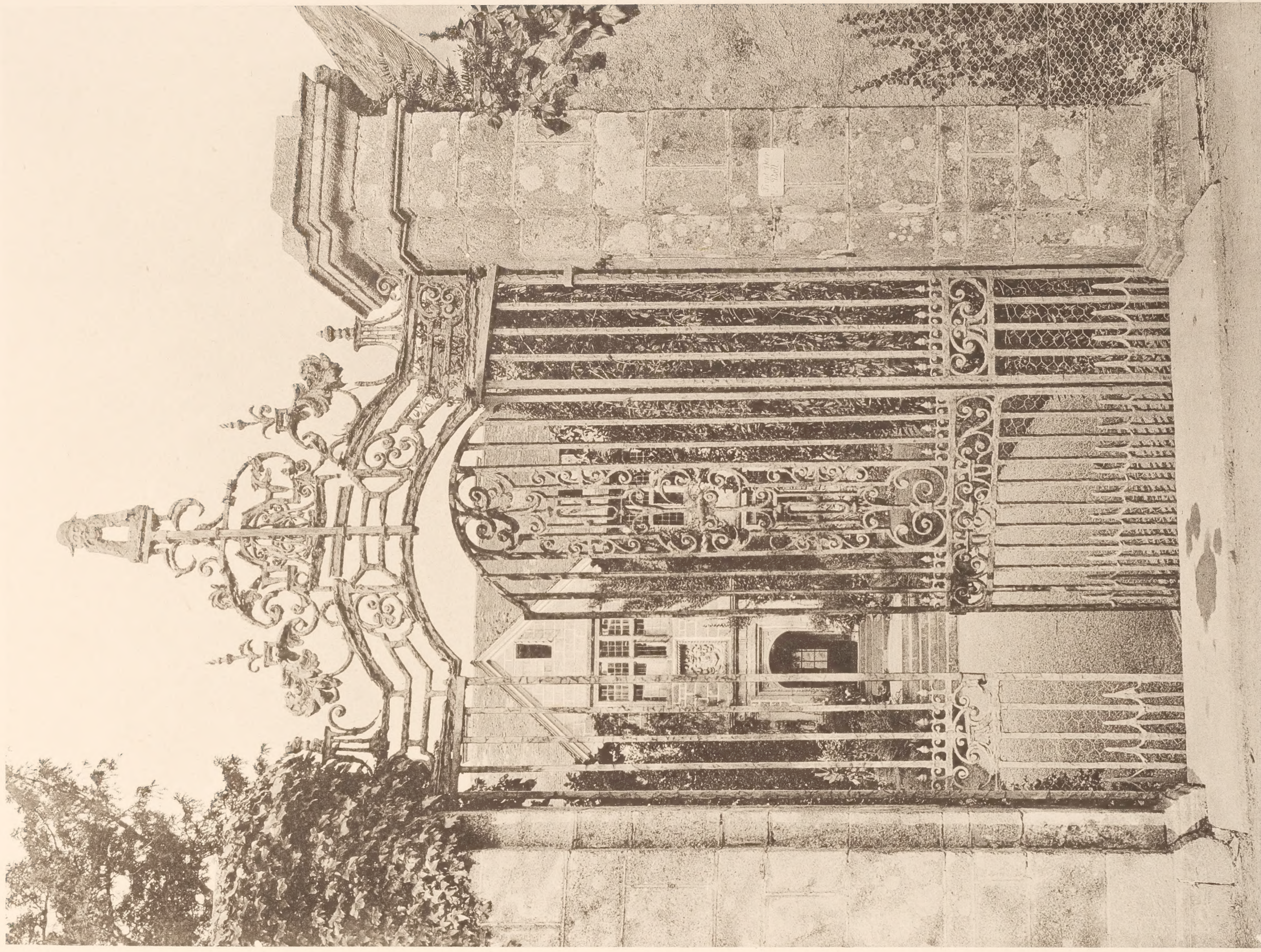
CLIFTON HALL, NOTTINGHAM.

THE STEPS.



STONELEIGH ABBEY, WARWICKSHIRE.

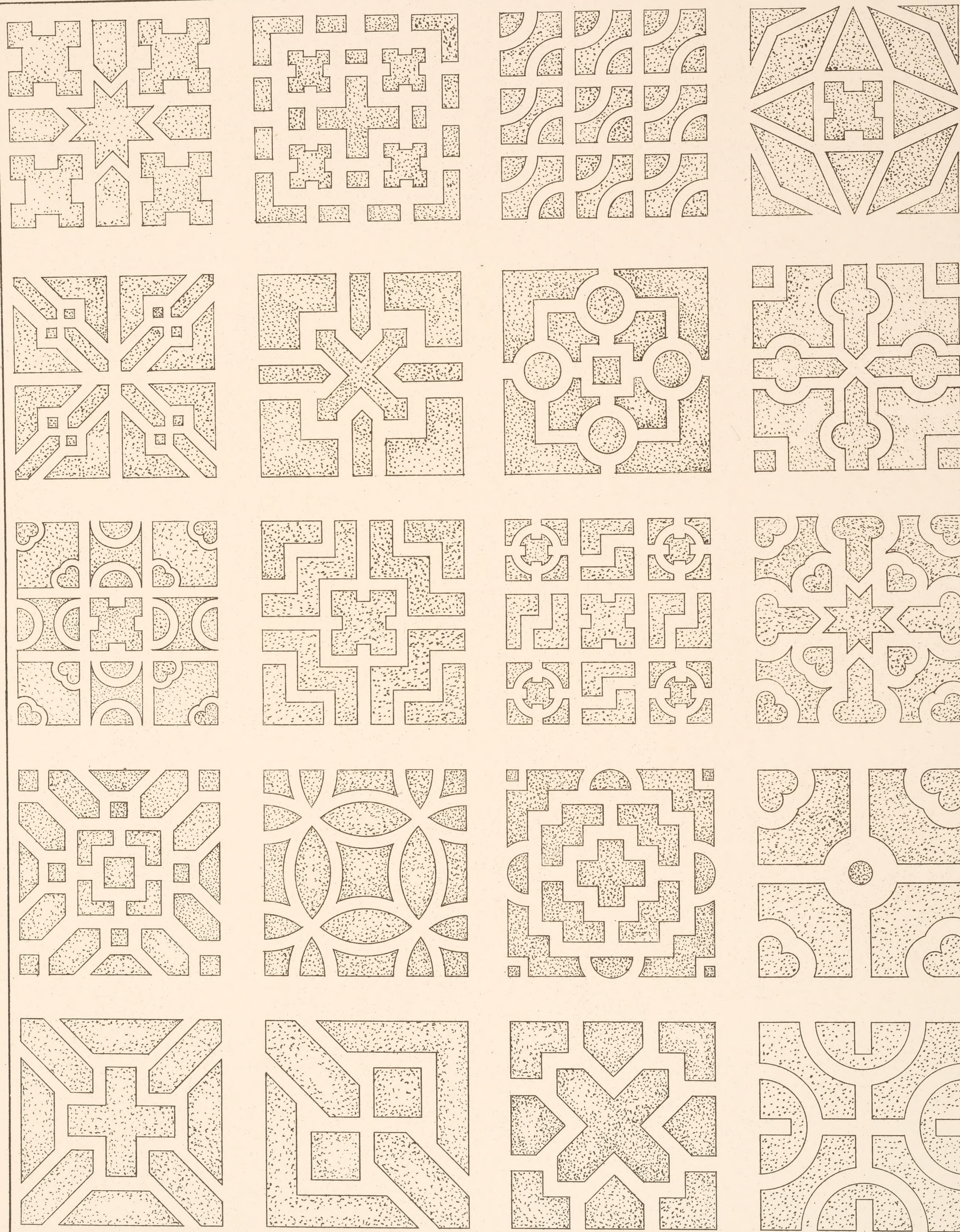
GARDEN GATES.



SYDENHAM HOUSE, DEVONSHIRE.

THE ENTRANCE GATEWAY.

KNOTS AND PARTERRES *from old Designs.*



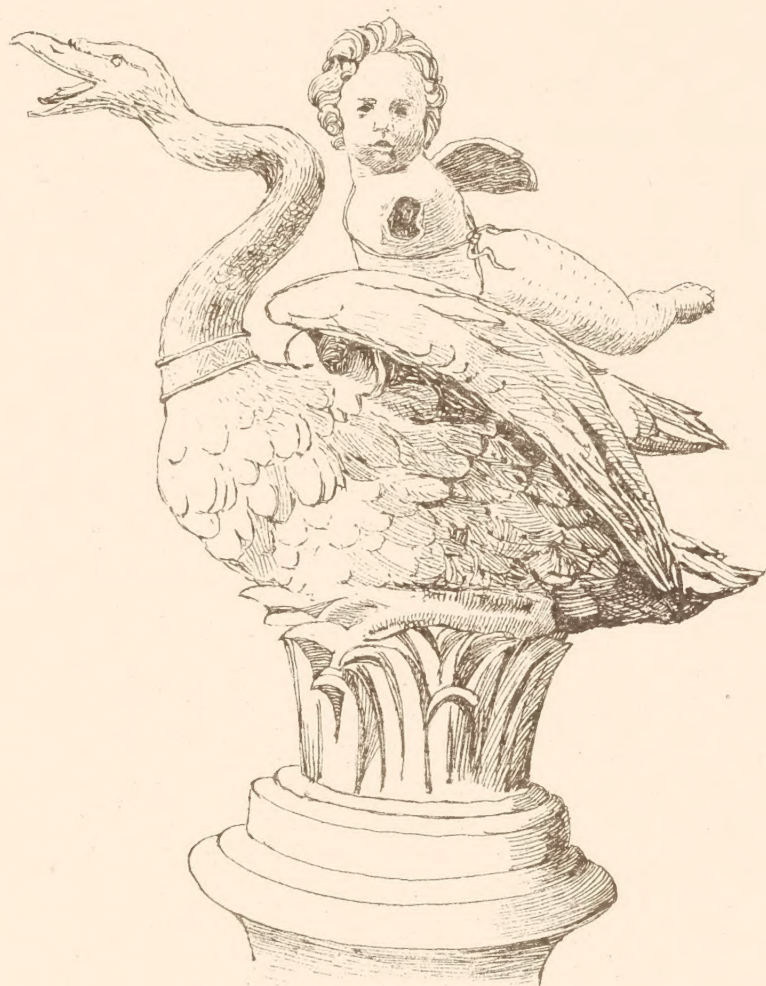


4 FEET HIGH



A Pair of Figures

at Enfield Old Park



Rovsham Oxon



at Rovsham Oxfordshire



The Shepherd at Canons Ashby

1



1
*Iford Manor,
Somersetshire.*

LEAD

2



2
*Enfield Old
Park.*

VASES

3

*Hampton Court
Palace.*



*Enfield Old
Park.*

4

*Penshurst
Place.*

3



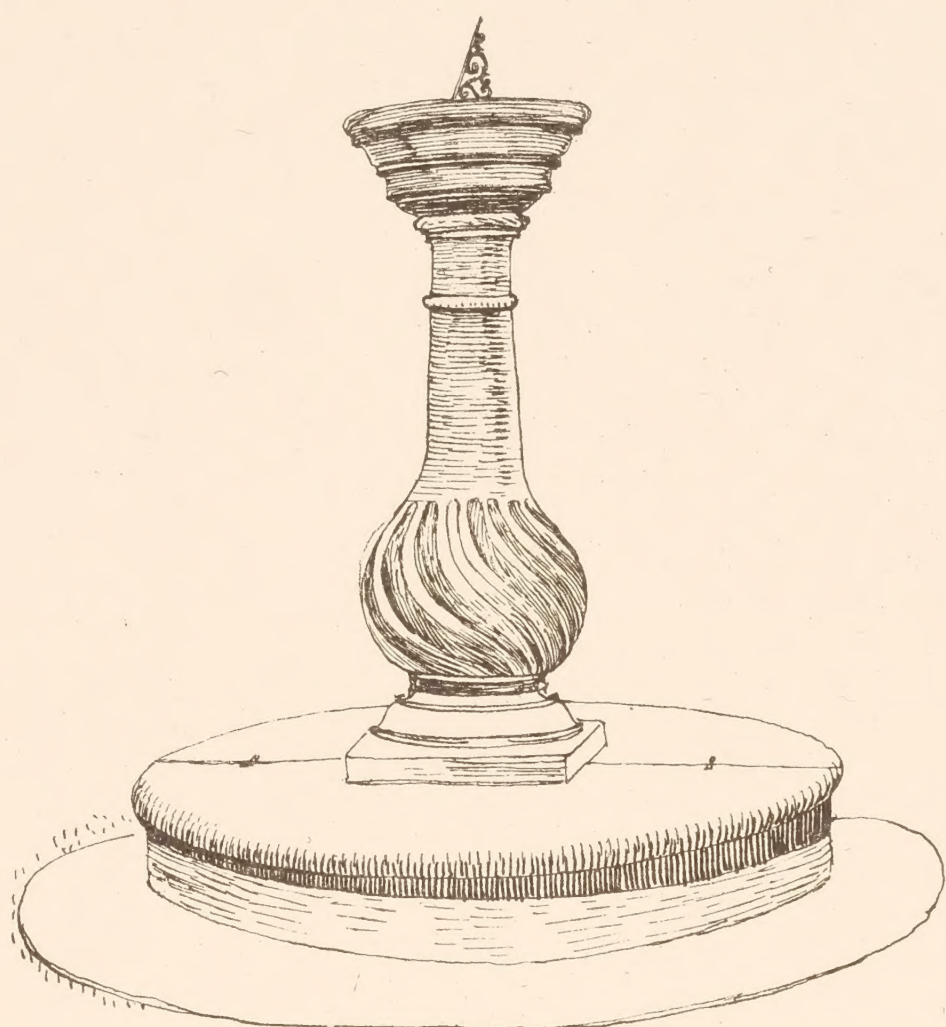
4





SION HOUSE, ISLEWORTH.

FOUR STONE VASES.



*Northenden
Cheshire*



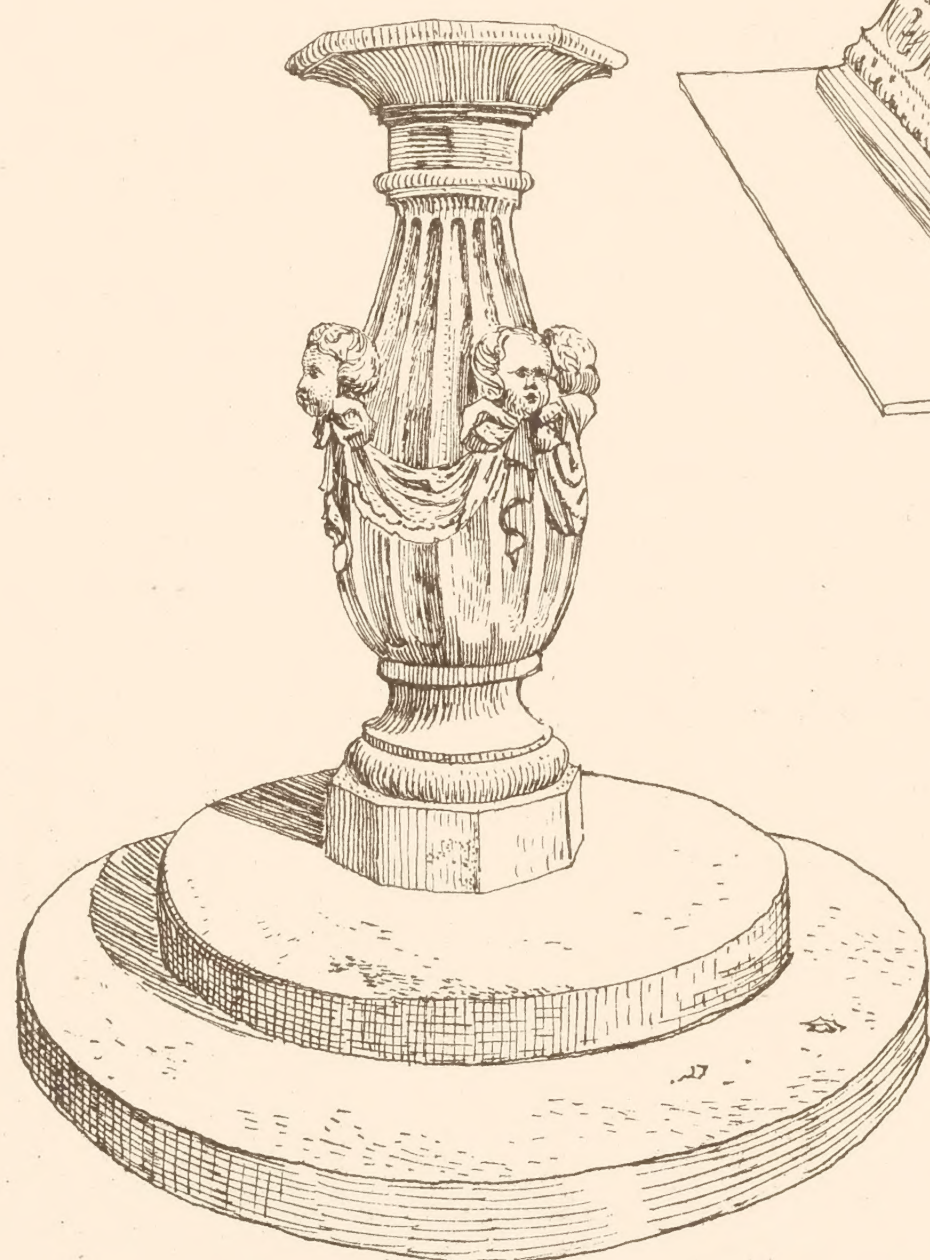
*Chiswick House
Middlesex*

Enfield

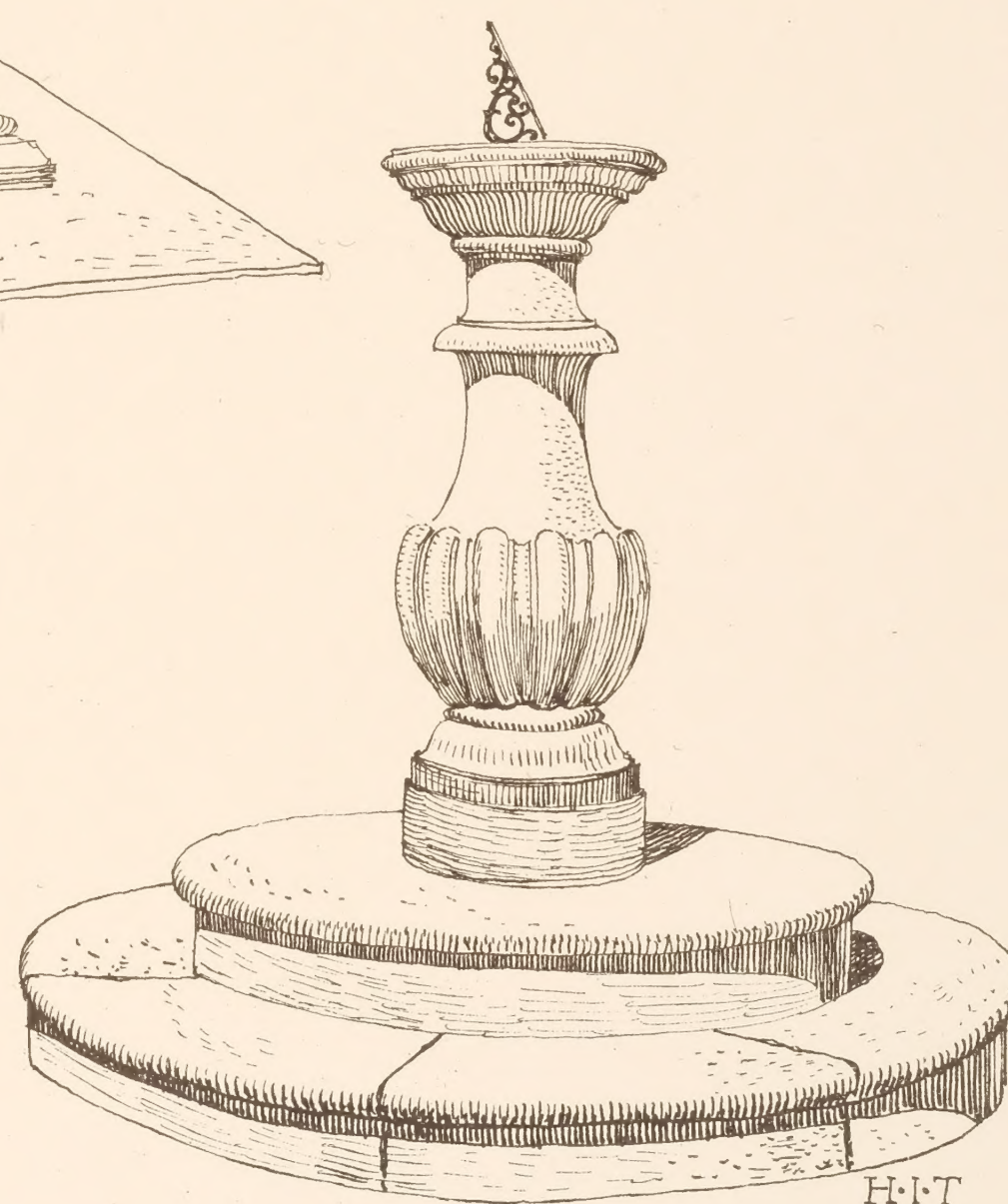


*The Figure
is of lead:*

Old Park

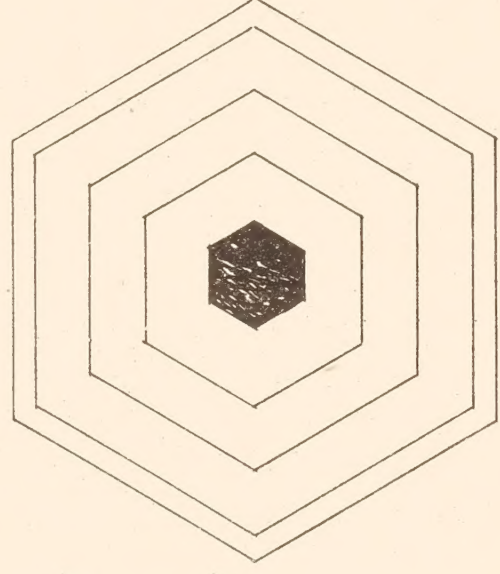
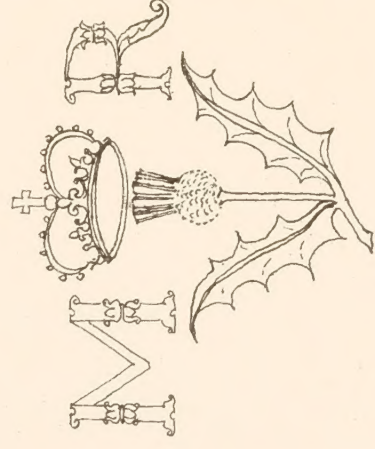


*Enfield Old Park
Middlesex*



*Prestbury
Cheshire*

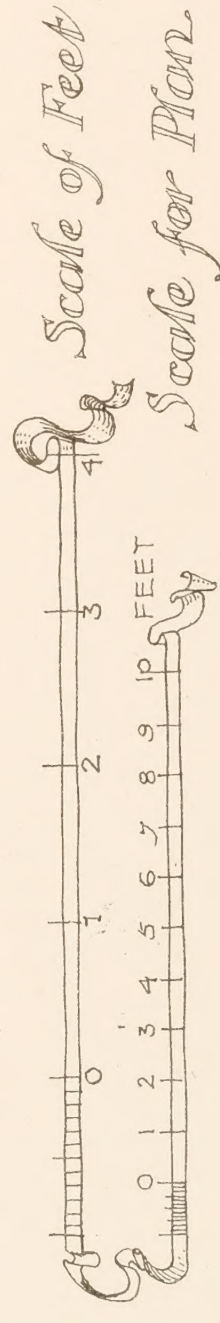
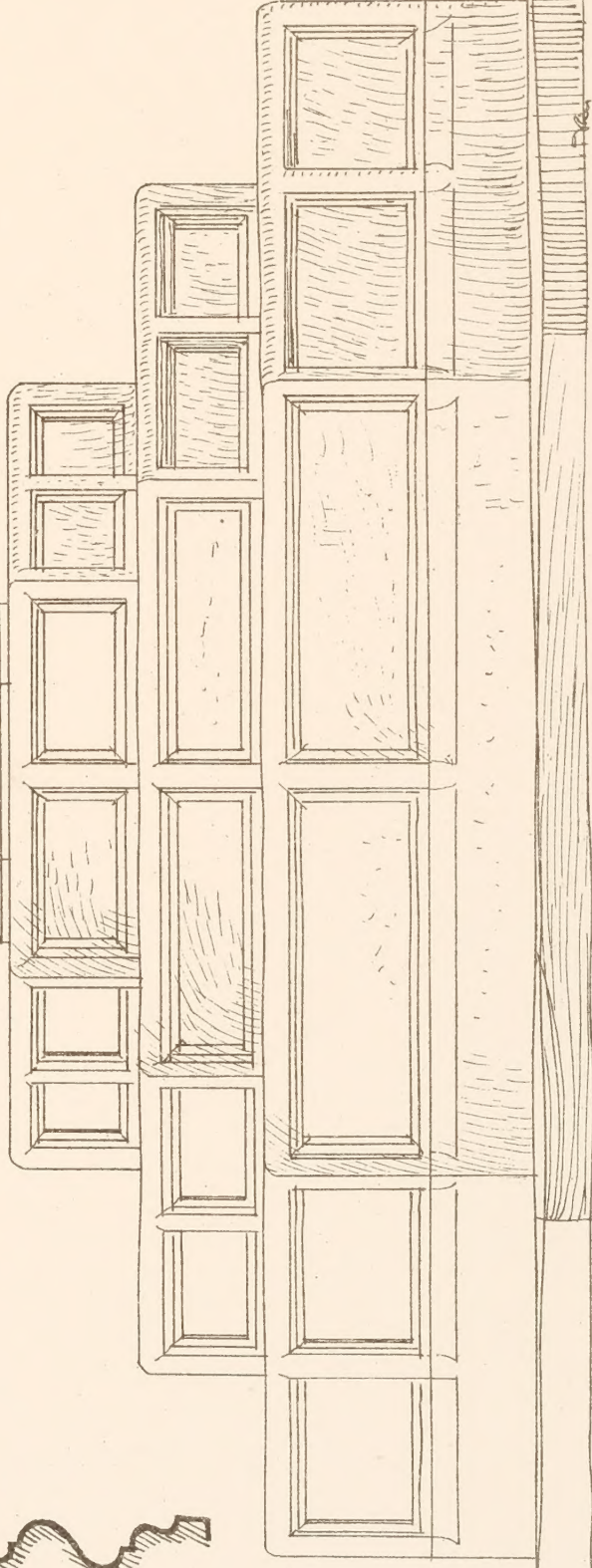
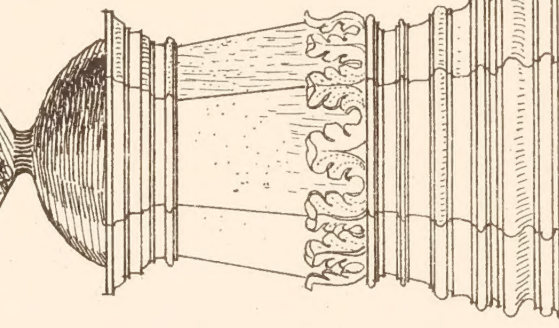
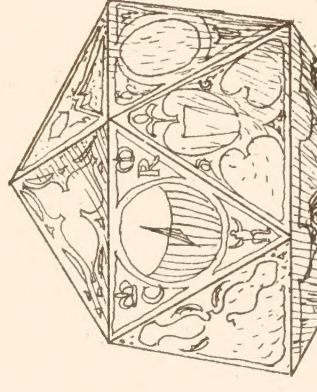
QUEEN MARYS DIAL HOLYROOD PALACE



Plan



Section thro' Pedestal



SUNDIAL AT NEWBATTLE ABBEY.

